MODERN ARCHITECTURAL DETAILS

A Portfolio of Eighty Plates of Photographs & Working Drawings

London The Architectural Press

Nine Queen Anne's Gate, Westminster

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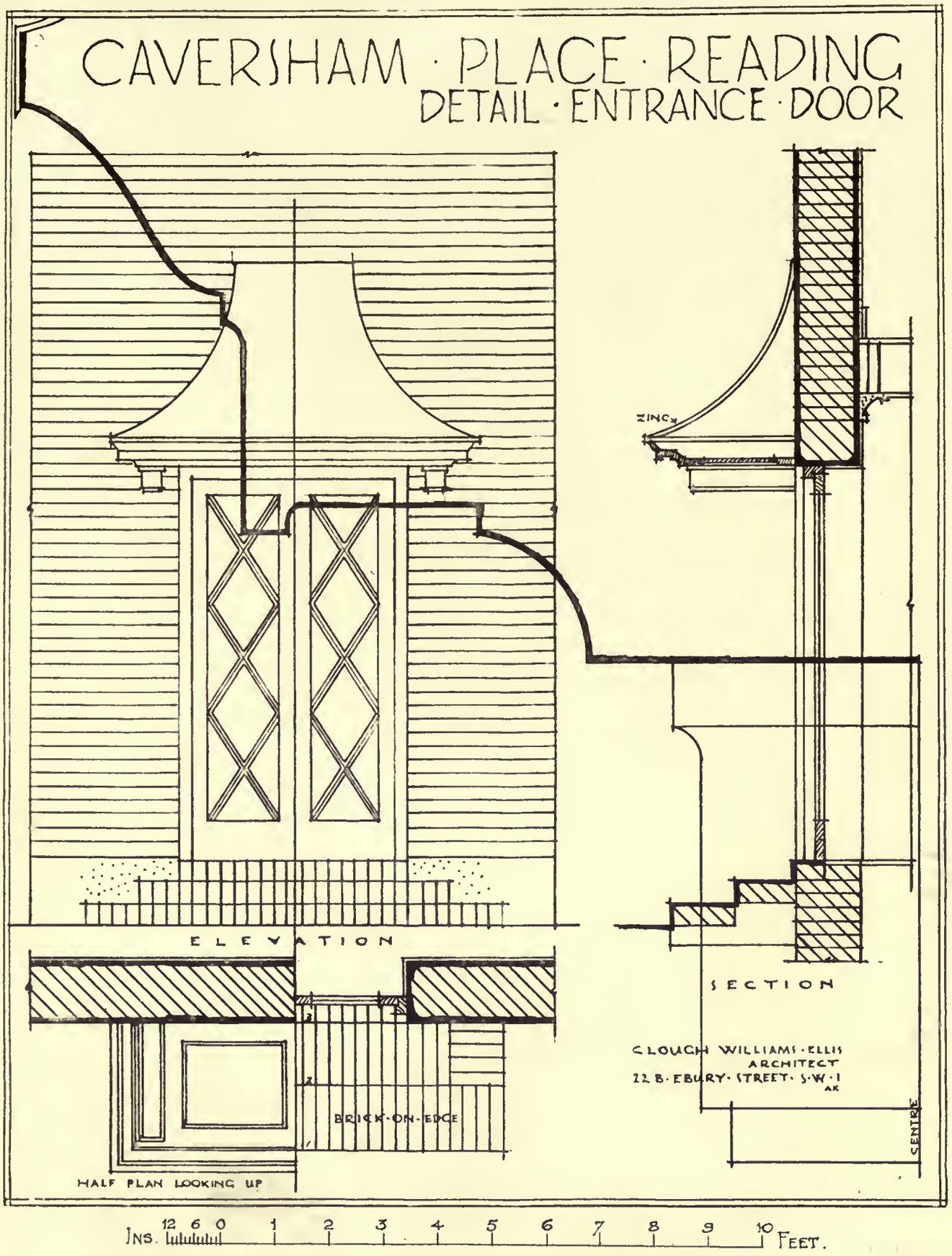
THE ENTRANCE DOORWAY,
CAVERSHAM PLACE, READING

DESIGNED BY *CLOUGH WILLIAMS-ELLIS*

This doorway is composed from the simplest elements. The joinery is of deal finished a light ash grey, while the hood is of sheet copper (not of zinc as marked on the drawing), fabricated by the coppersmith without any internal support and upheld by nails through its flange driven into the joints of the brickwork.



THE ENTRANCE DOORWAY, CAVERSHAM PLACE, READING

THE GARDEN ENTRANCE, THREE WAYS, WOOBURN GREEN, BUCKS.

DESIGNED BY *OSWALD P. MILNE*

The doorway illustrated is that opening on to the garden. The house is of brick, rendered in rough plaster, while the door itselt and its surround are of painted deal. Although the top of the pediment is lead-covered, no step flashing is visible, the lead having been turned up against the brick wall and then plastered over. The step on the outside is formed of red bricks set in cement, and the sill of the door is raised $1\frac{3}{4}$ ins. above the floor line to allow the door to swing freely over the mat.

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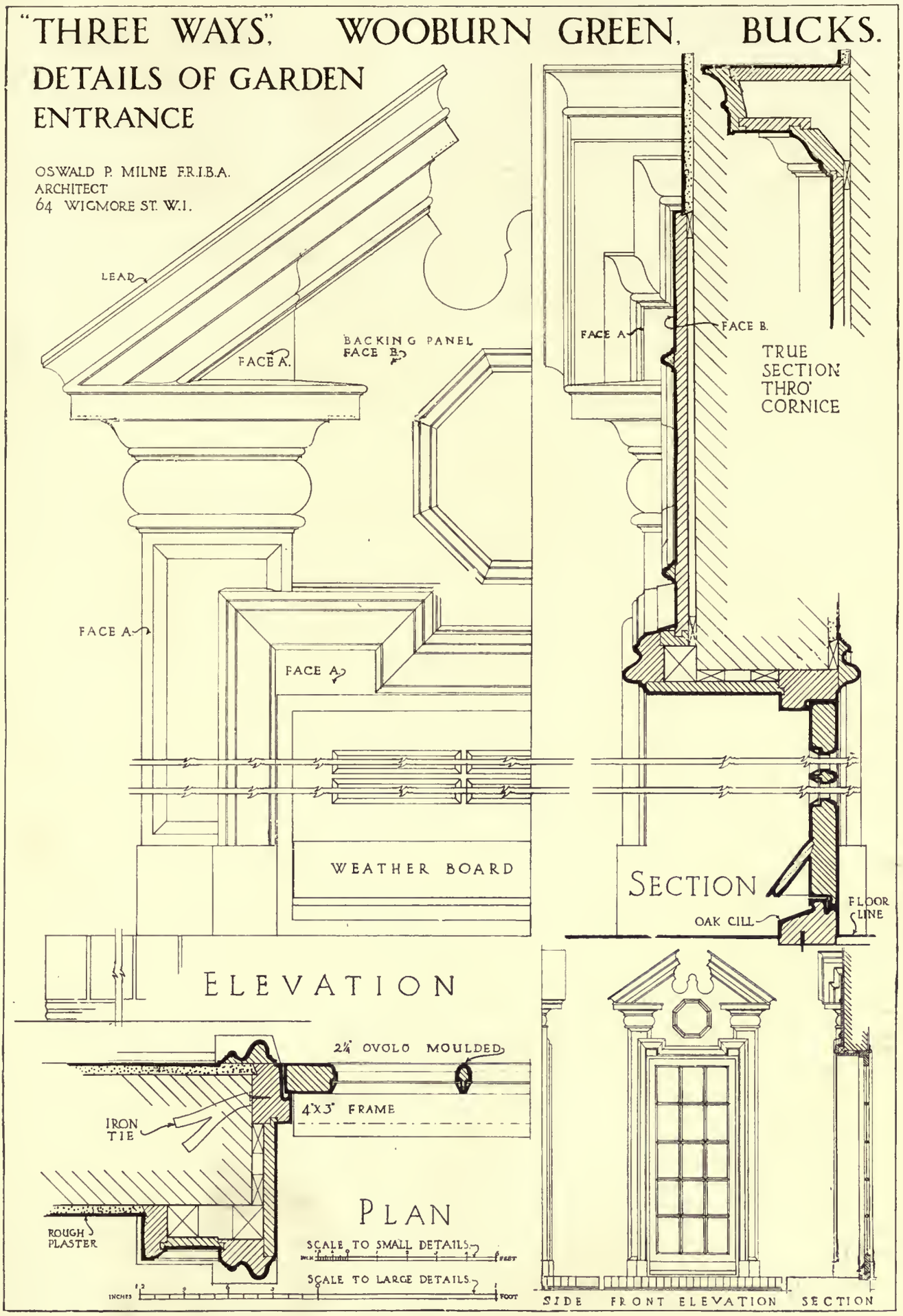
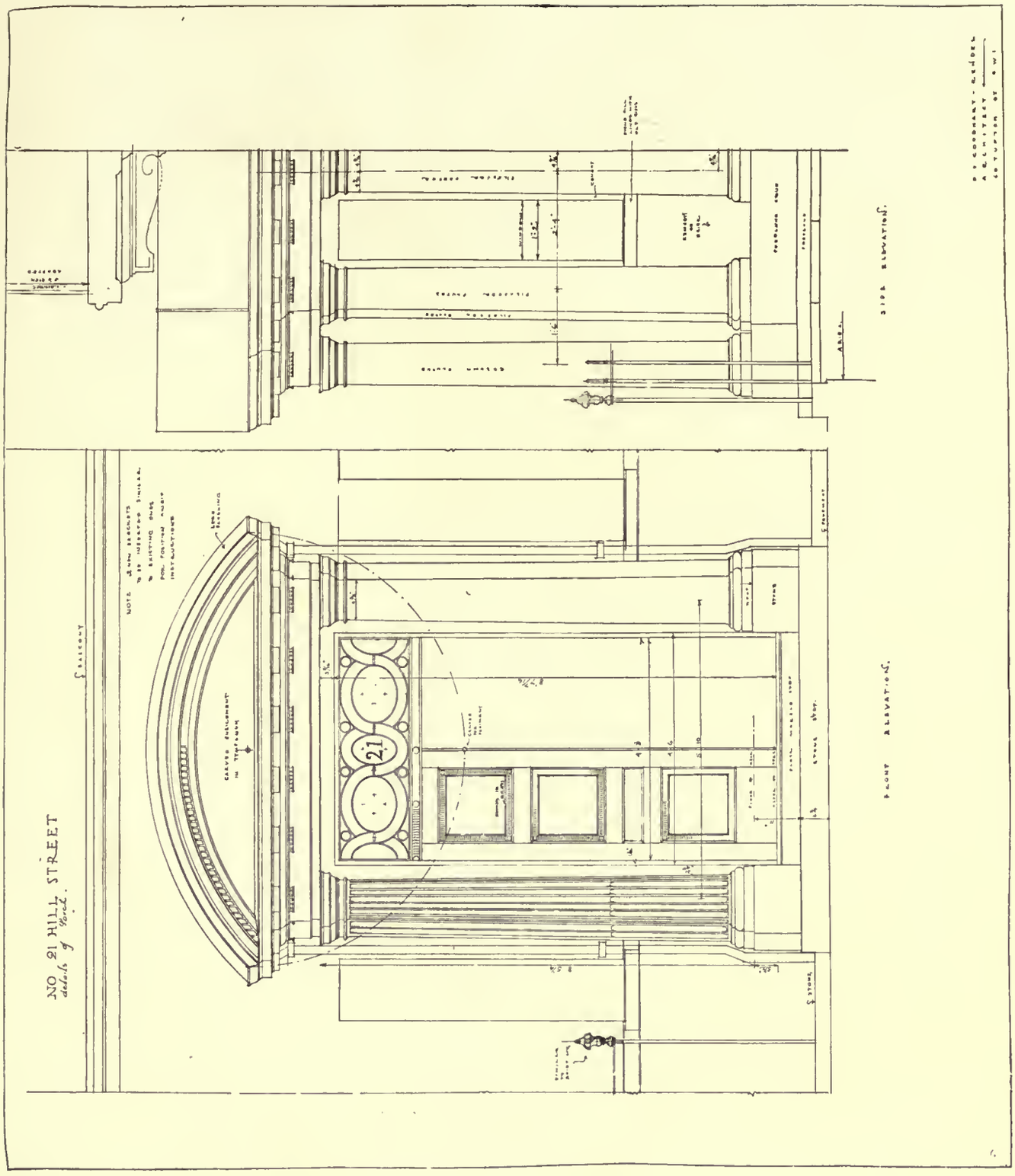


THE GARDEN ENTRANCE, THREE WAYS, WOOBURN GREEN, BUCKS.

THE FRONT ENTRANCE, 21, HILL STREET, BERKELEY SQUARE

DESIGNED BY *H. S. GOODHART-RENDEL*

Twenty-one Hill Street is an Early Georgian house that has been altered at different times. In mid-Victorian days a large and coarse Doric porch, glazed in, was applied to the front, and a balcony with a heavy cast-iron railing was put in front of the drawing-room windows. This balcony was interrupted by the old porch, but has now been completed pending a hoped-for substitution for it of lighter balconies, one to each window. The new porch projects sufficiently to accommodate the double doors that modern comfort requires and to shelter anyone standing waiting to be admitted. It had to be made narrow so that little windows into the hall itself could be pierced on either side of it high enough to contain a fanlight and low enough to fit under the balcony. The material is wood, since there was no ornamental stonework in the rest of the house and a stone porch of any degree of richness might have seemed incongruous. The proportions of the order employed have been carefully studied in order to differentiate it from the same order carried out in stone. The greatest richness in detail is concentrated on the soffit of the cornice, which is the part best seen by anyone walking down the street. The carving in the pediment was intended to frame the coat of arms, the emblazoning of which has had to be abandoned. The handles and knockers were designed for the place and are mounted on black marble plates inlaid into the black enamel door, so that the cleaning of the metalwork may not injure the paint.

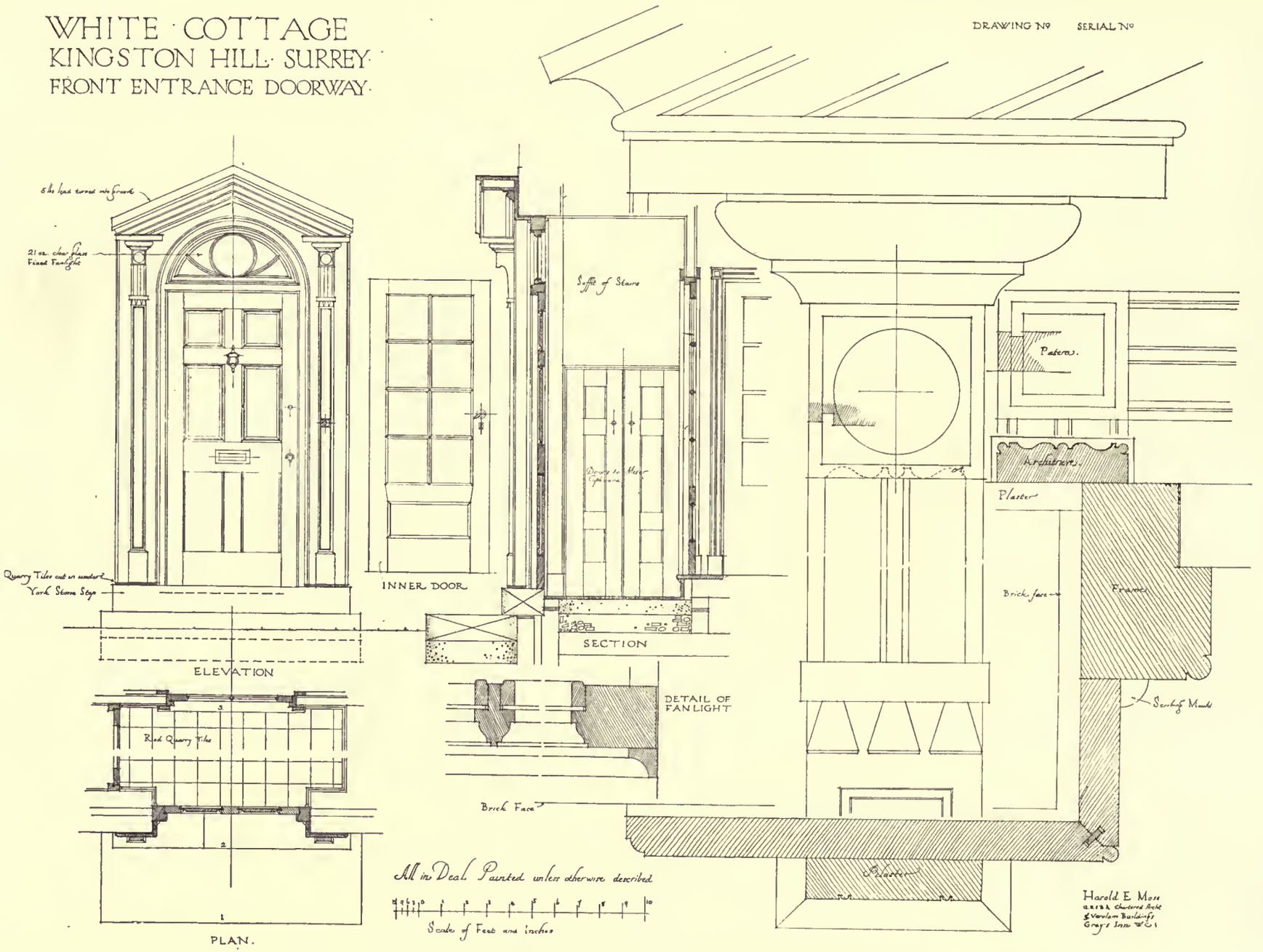


THE FRONT ENTRANCE, 21, HILL STREET, BERKELEY SQUARE

FRONT ENTRANCE DOORWAY AT WHITE COTTAGE, KINGSTON HILL, SURREY

DESIGNED BY *HAROLD E. MOSS*

This doorway is one of a series carried out in connection with a group of houses built as a speculation on the top of Kingston Hill. As there was very little money available for embellishment or refinement, what could be spared was allocated to the front doorways as the focal point of each house. The details were standardized, and each doorway was built up of the same sections; but a great deal of variety was obtained, each house having its own type. They were all carried out in deal, painted. The *motif* of all these doorways was a modified type of the eighteenth-century manner, with the details treated in such a way as to bring them into keeping with a rather later type of work, with possibly something in common with the colonial manner.

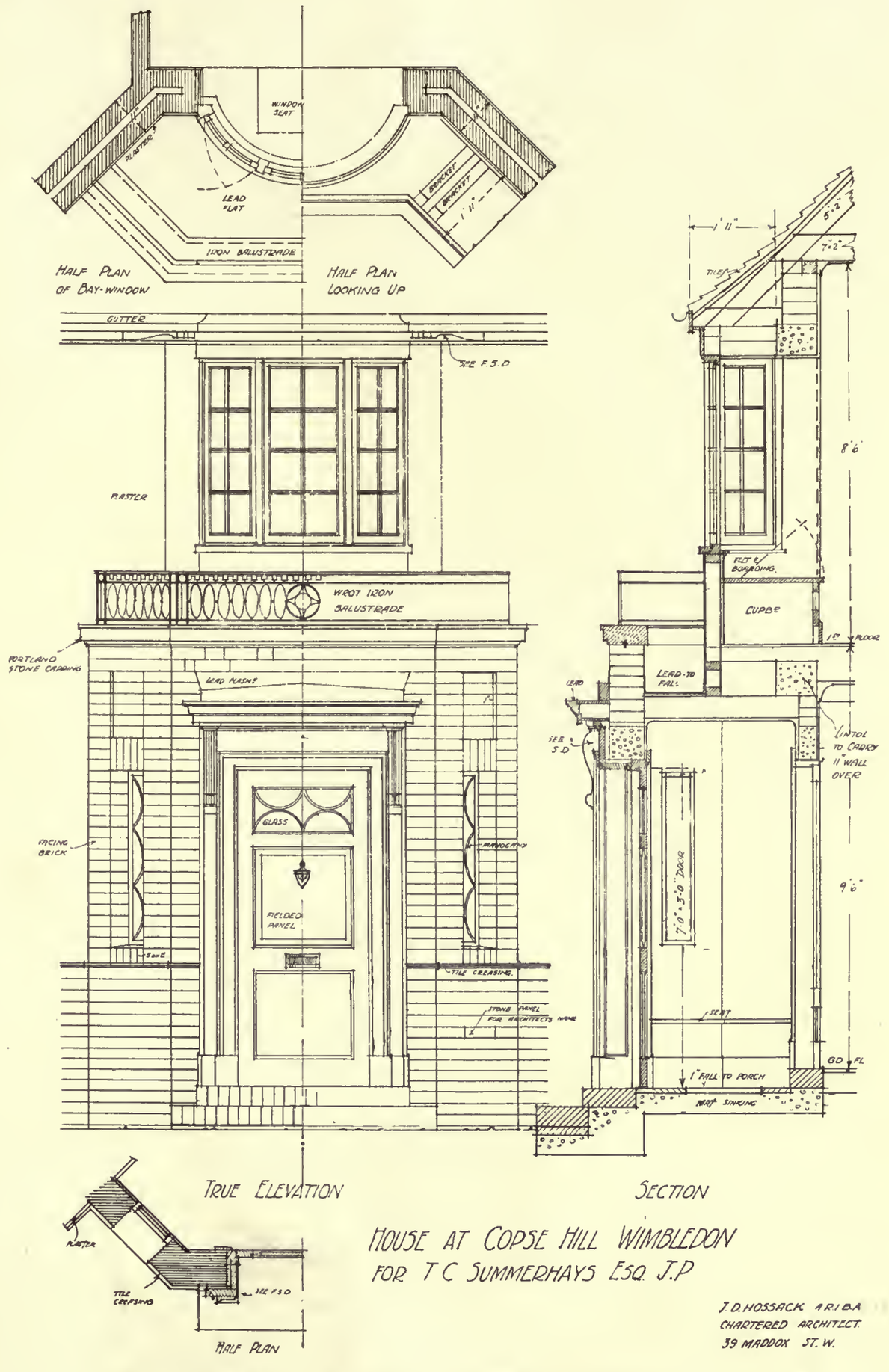


THE FRONT ENTRANCE DOORWAY AT WHITE COTTAGE, KINGSTON HILL, SURREY

DOORWAY OF A HOUSE AT
COPSE HILL, WIMBLEDON

DESIGNED BY *J. D. HOSSACK*

The doorway is placed at the junction of two wings of the house, and faces almost due south-west, the porch being built to form a draught check to the small internal hall. The facing bricks are rich dark red, and are carried the full height of the porch to form an effective background to the cream-coloured door and architraves. The door itself is of pitch pine, and the curved glazing-bars to the side lights and top panel are in Honduras mahogany. The wrought-iron grille was modelled by the architect on the lines of an early nineteenth-century example in the main road at Esher. The stone panel to the right of the door is let into the brickwork and bears the date of the house and the architect's name.



HOUSE AT COPSE HILL WIMBLEDON
FOR T C SUMMERHAYS ESQ. J.P

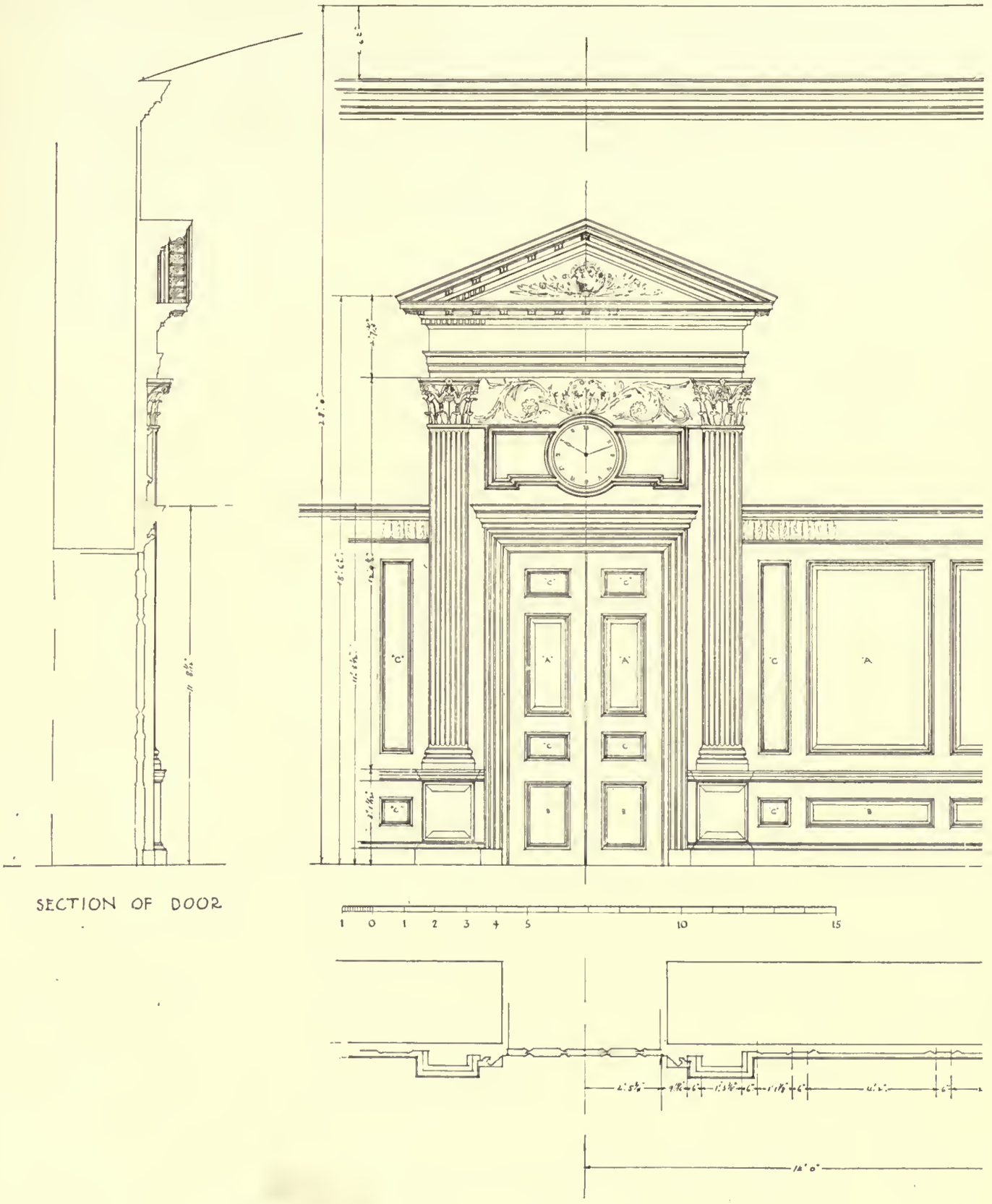
J.D.HOSSACK A.R.I.B.A
CHARTERED ARCHITECT
39 MADDOX ST. W.

DOORWAY OF A HOUSE AT COPSE HILL, WIMBLEDON

THE BOARD-ROOM DOOR AT THE NEW MIDLAND BANK HEAD OFFICE, LONDON

DESIGNED BY
GOTCH AND SAUNDERS in association with
SIR EDWIN LUTYENS

The clock, unfortunately, has not yet been fixed, and the one shown in the photograph is, of course, purely temporary. The board-room table, which appears in the foreground of the picture, is also of a temporary nature. The panelling rises to a height of about 10 ft. 6 ins. from the floor level, the doorway itself being 20 ft. high to the top of the pediment. Above the panelling, which is of American walnut, is a surface of acoustic material. At the present time this is covered merely with canvas, but eventually tapestry is to fill this area, and a corner of one small tapestry appears in the photograph; this has been hung merely to give some idea of the ultimate effect. The acoustics of the room are as nearly perfect as it is possible to find, and a man speaking in normal tones in any part of the room can be heard with the utmost distinctness in any other part.

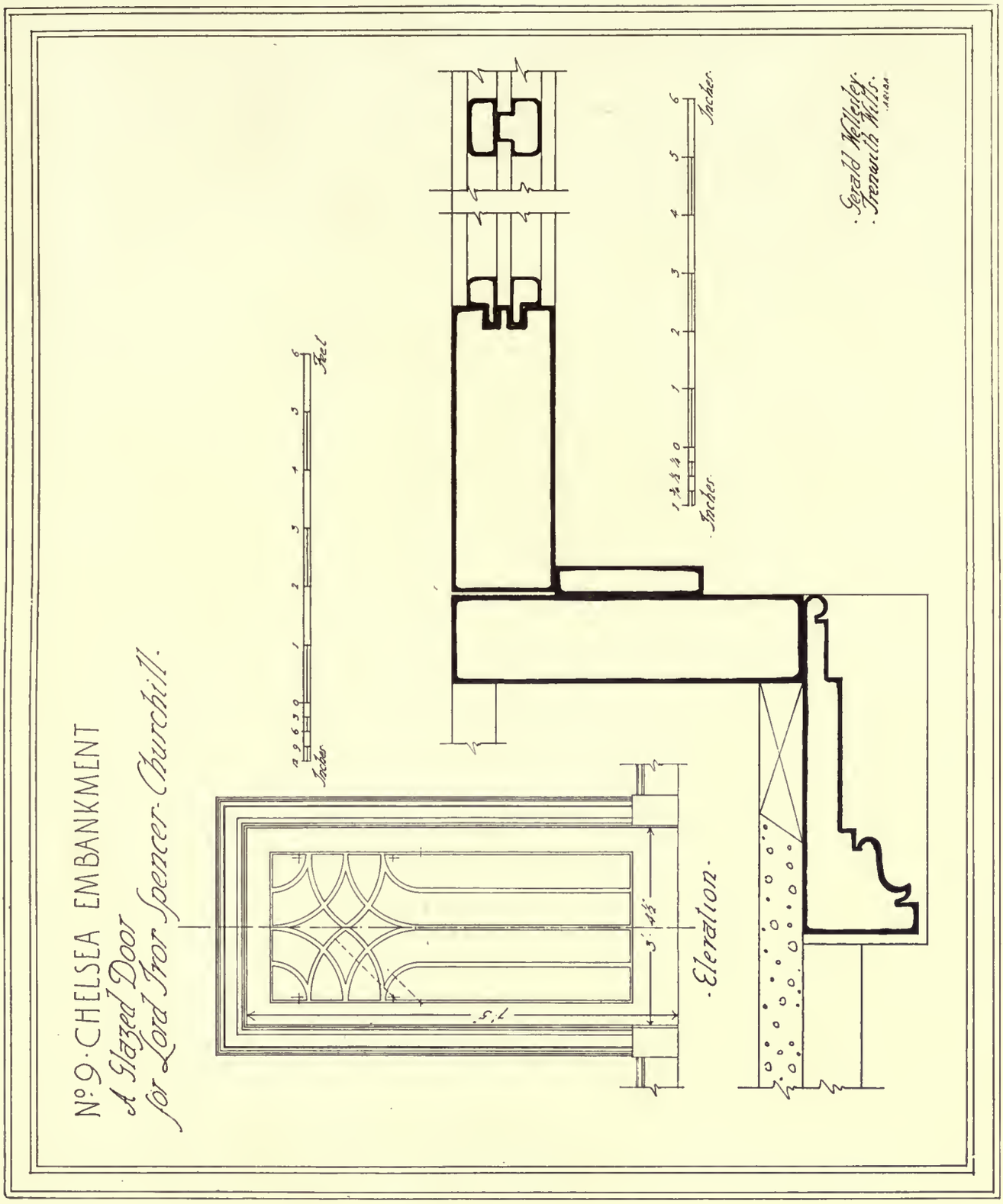


THE BOARD-ROOM DOOR AT THE MIDLAND BANK HEAD OFFICE, LONDON

INTERNAL DOOR AT No. 9,
CHELSEA EMBANKMENT, LONDON

DESIGNED BY
LORD GERALD WELLESLEY & TRENWITH WILLS

The door illustrated is one of two which are glazed to admit light into a dark hall, and it forms one of the entrances to the dining-room of a flat in a large house which dates back to late Victorian times. The room contains part of a collection of modern French pictures, and its furniture is also untraditional in design, and it was consequently desirable that the new doors should not be based in their design on any past architectural style.

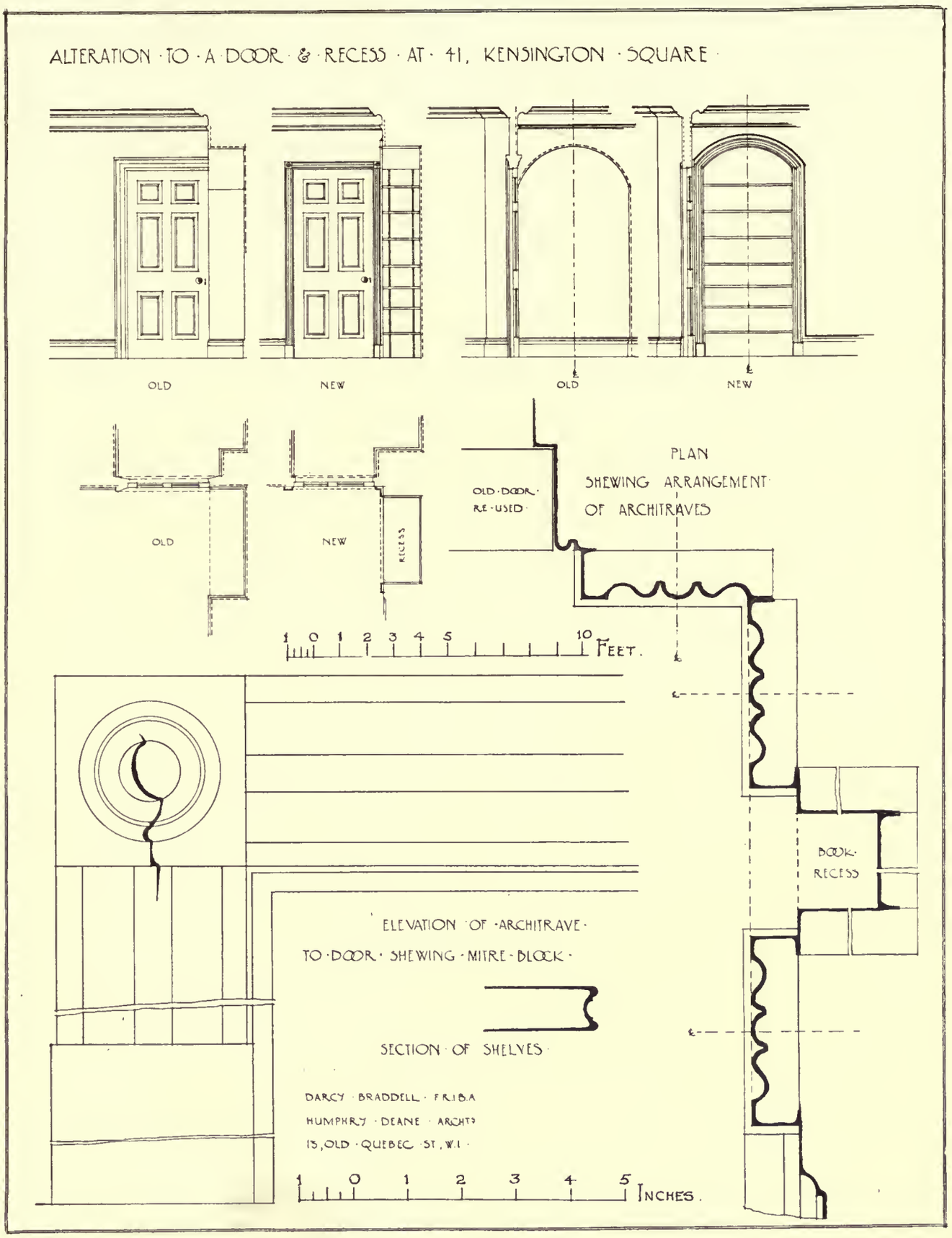


INTERNAL DOOR AT NO. 9, CHELSEA EMBANKMENT, LONDON

A DOORWAY AND BOOKCASE
AT 41, KENSINGTON SQUARE

DESIGNED BY *DARCY BRADDELL AND HUMPHRY DEANE*

This room was, before alteration, practically useless owing to its bad shape, and although it was on the ground floor and opened into the garden, it was used merely as a lumber-room. It has now become a proper reception-room. The drawing on the next plate shows the entrance to the room (*a*) as it originally was, and (*b*) after reconstruction. It will be noticed that before the work of alteration was carried out the door had no architrave on its right-hand side, because the abutment of the fireplace arch left no room. The space under the arch was quite useless, because the swing of the door prevented any piece of furniture being put there; now the niche has been turned into a bookcase, and the entrance tidied up generally. In addition to these improvements, a new fireplace has been installed and the windows completely rearranged and redesigned.



A DOORWAY AND BOOKCASE AT 41, KENSINGTON SQUARE, LONDON

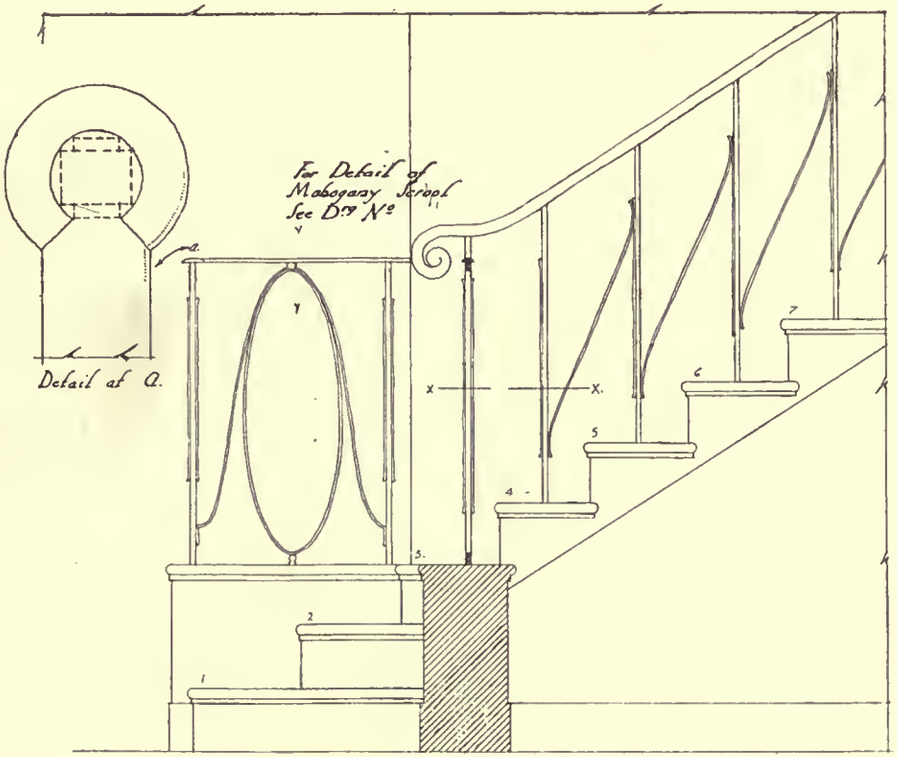
THE STAIRCASE AT THE GOLF HOUSE, PRESTATYN, NORTH WALES

DESIGNED BY *EASTON AND ROBERTSON*

The staircase leads from the entrance hall to the principal floor; it is built of reconstructed Portland stone. The ironwork has been hand-forged and has a rough surface, and instead of being painted it was heated and dipped in oil; this produces a hard rust of a deep brown colour, which is fixed by varnishing. The handrail is of walnut to match the doors.

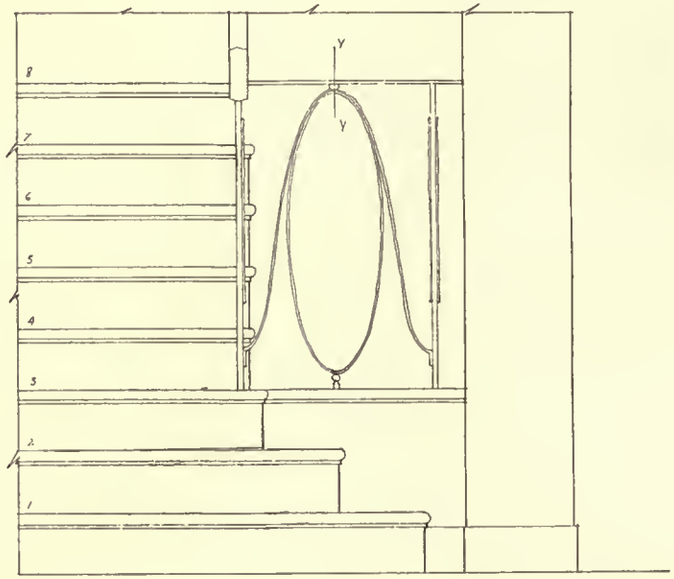
Residential Golf Club - Prestatyn - -
Wrought Ironwork on Main Staircase -
Drawings to be referred to :- Nos 51. and 18

Drawing No. 54

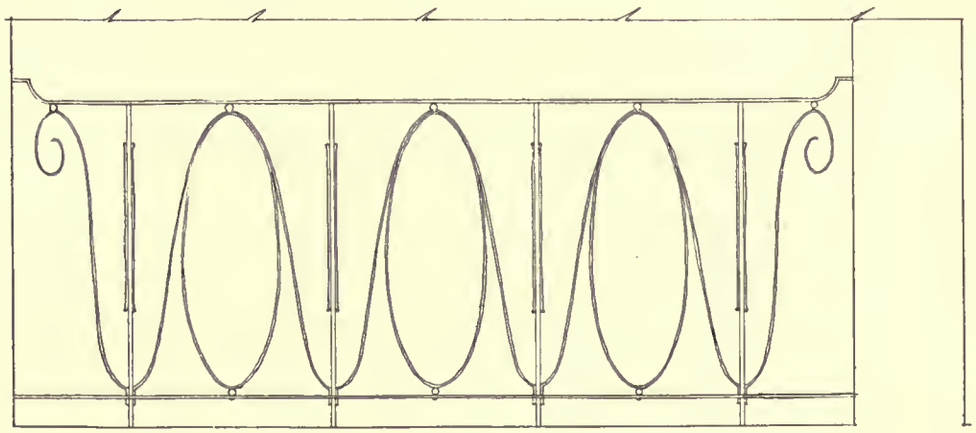


Elevation A.B.

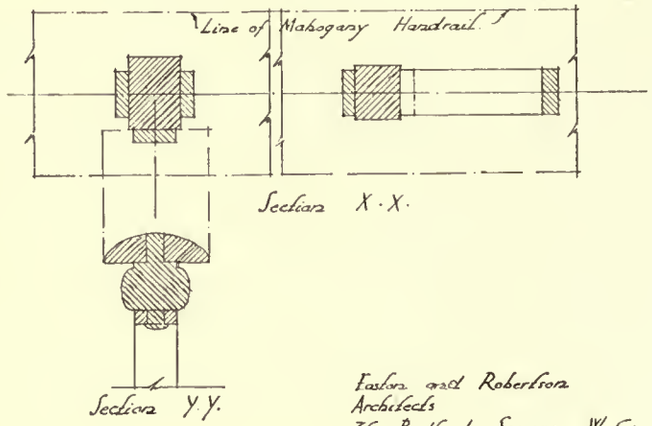
Note -
The Lettering of Elevations is taken from Dg No 51 - -



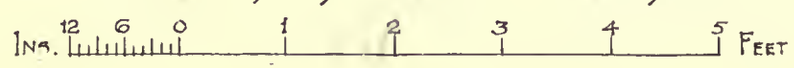
Half Elevation C.D.

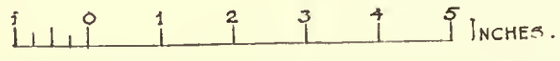


Panel at Top of Staircase. See Dg No 18.



Easton and Robertson
Architects
36, Bedford Square W.C.



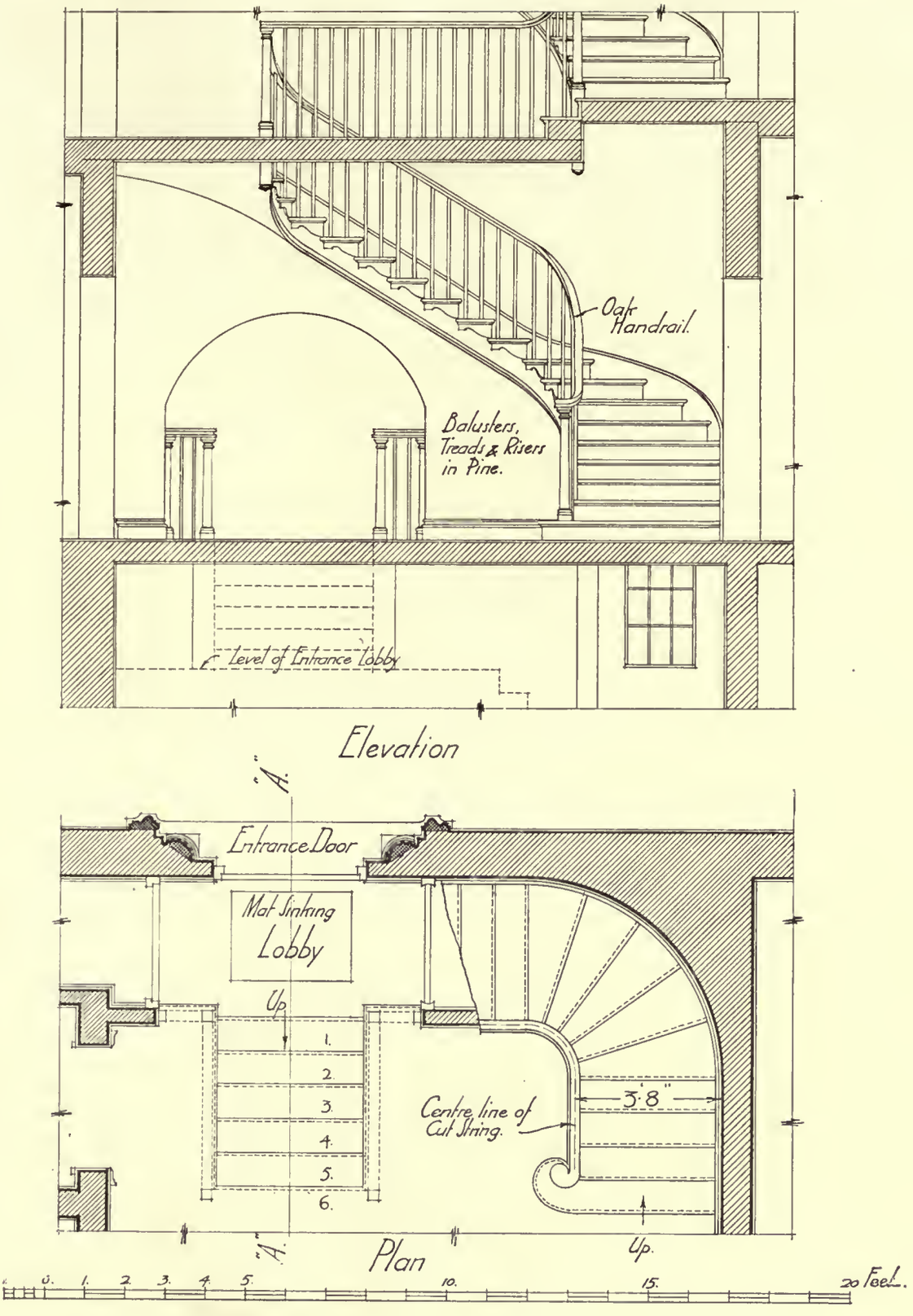


THE STAIRCASE AT THE GOLF HOUSE, PRESTATYN, NORTH WALES

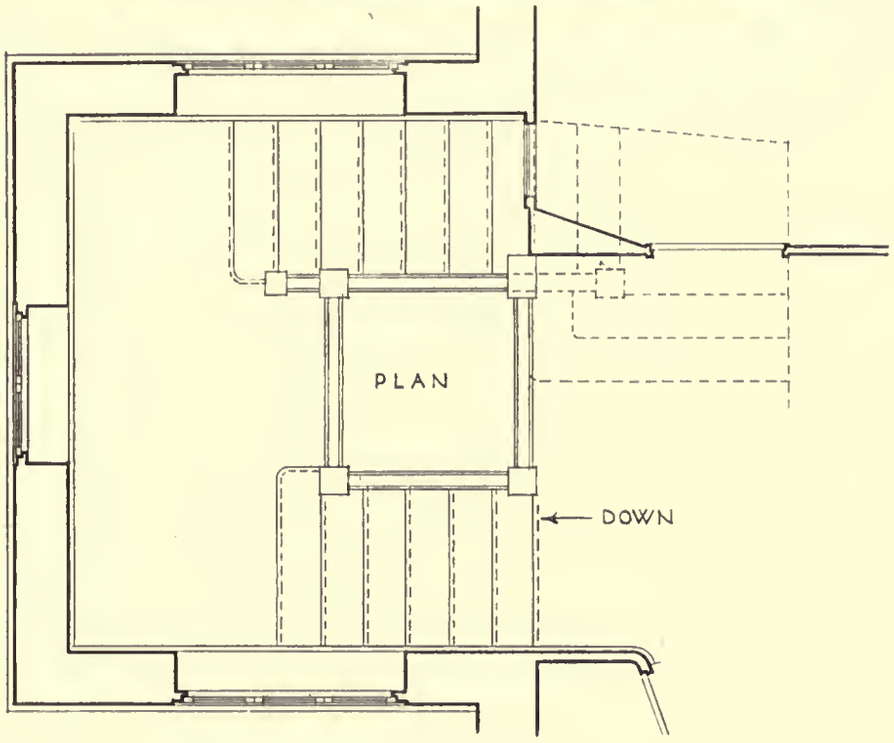
THE STAIRCASE HALL AT
No. 21, CHEYNE PLACE, S.W.

DESIGNED BY *DARCY BRADDELL AND HUMPHRY DEANE*

The level of the ground floor is about 3 ft. 6 ins. above the level of the pavement; the front door therefore opens on to a mezzanine between the basement and the ground floor and can be reached from either, thus minimizing the number of stairs the servants must go to answer it. The well of the main staircase is square, the corners being rounded off to the sweep of the stairs. The well is brilliantly lit by a dome light at the top and by the windows to the two-light area in the centre of the house.



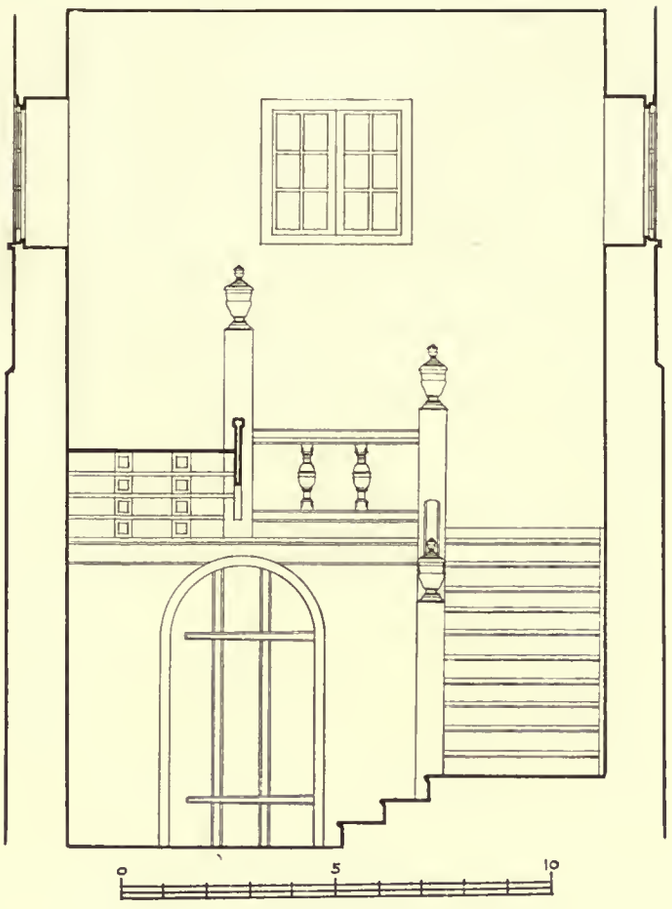
THE STAIRCASE HALL AT NO. 21, CHEYNE PLACE, S.W.

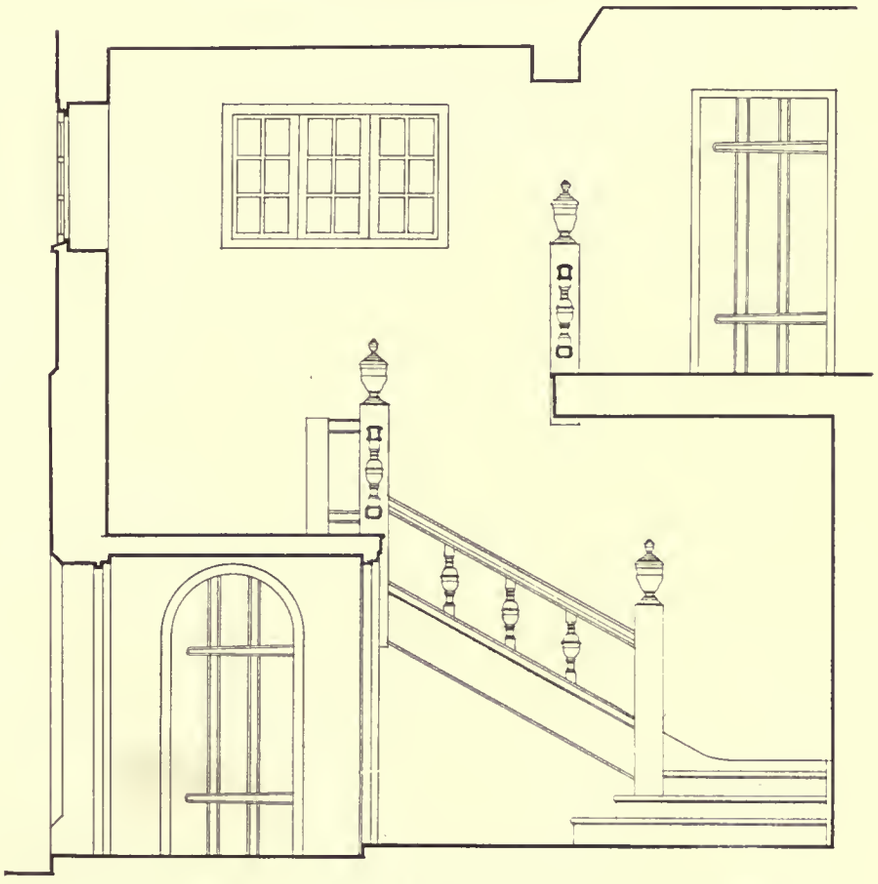


THE MAIN STAIRCASE,
MERRYFIELD HOUSE, WITNEY

DESIGNED BY *OLIVER HILL*

The staircase is constructed of elm, lined, and slightly white waxed. It is fitted with tongues and oak pegs. The upper flight has no risers.



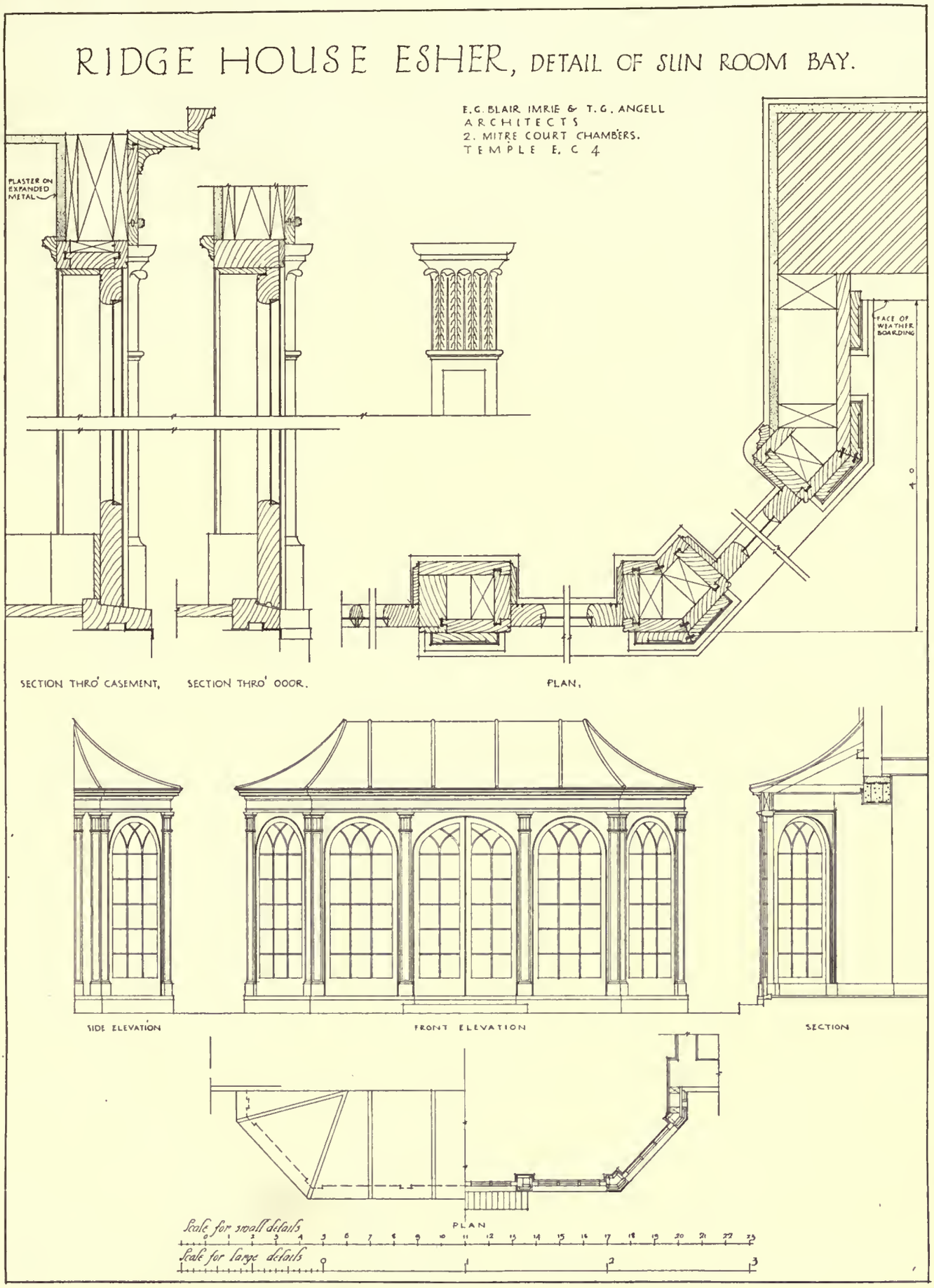


THE MAIN STAIRCASE, MERRYFIELD HOUSE, WITNEY

THE WINDOW TO THE SUN-PARLOUR AT RIDGE HOUSE, ESHER

DESIGNED BY *IMRIE AND ANGELL*

This is an attempt to provide a seemly equivalent to the Victorian "Conservatory," by adapting the modern American sun-parlour to English conditions. Practically the whole of the external side of the room is made of glass, and the heating is carried out by means of radiators below floor level, just inside the window. This system leaves the glass unobstructed and adequately warms what would normally be an exceedingly cold room in winter. The centre portion of the window has a pair of sash doors for use in warm weather.



THE WINDOW TO THE SUN-PARLOUR AT RIDGE HOUSE, ESHER

WINDOW AT FIELD PLACE,
WILLINGDON, SUSSEX

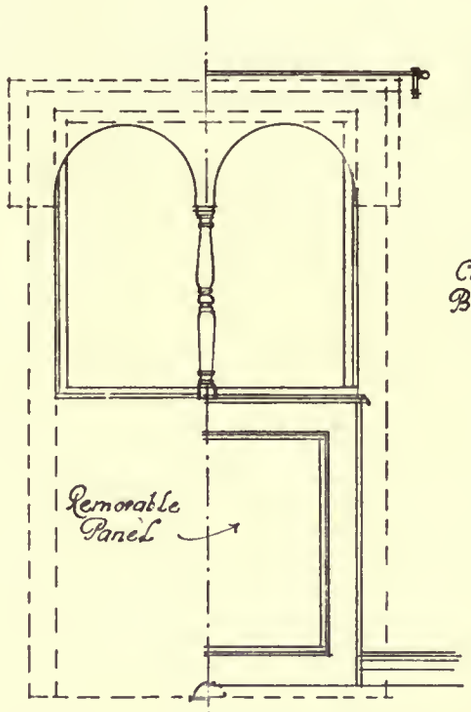
DESIGNED BY *JOHN D. CLARKE*

All the windows in this house are on the same principle as the typical one illustrated, although those on the ground floor are square-headed. They consist of a single-hung sliding sash which, when fully opened, slides down into the cavity and leaves the window opening clear of any sash. Under the window indoors is a removable panel backed by removable boarding covered with felt, so that the sash can be taken out in case of any necessary repairs. Provision is made for taking off any water that runs down the sash into the cavity. This water is conducted through the exterior of the wall by a half-round earthenware pipe projecting 1½ ins. from the face of the wall. The bottom of the cavity is lined with lead.

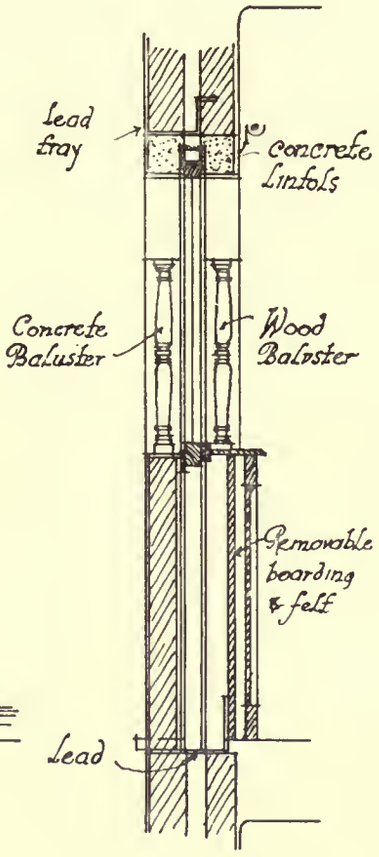
The arches are formed of two cast concrete lintols lightly reinforced and finished externally in the same way as all the external walling with Atlas White cement and sand. The outside baluster is cast in Atlas White cement and sand, with a light rod through the centre dowelled into head and sill. The inside baluster is of similar design, but is in wood.

Field Place
Willingdon
Sussex.

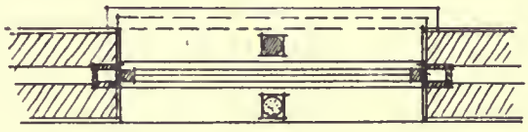
Detail of
First Floor
Windows.



External. Internal.
Elevation



Section



Plan through Window

Plan Under Window

John D Clarke
F.R.I.B.A.
Architect

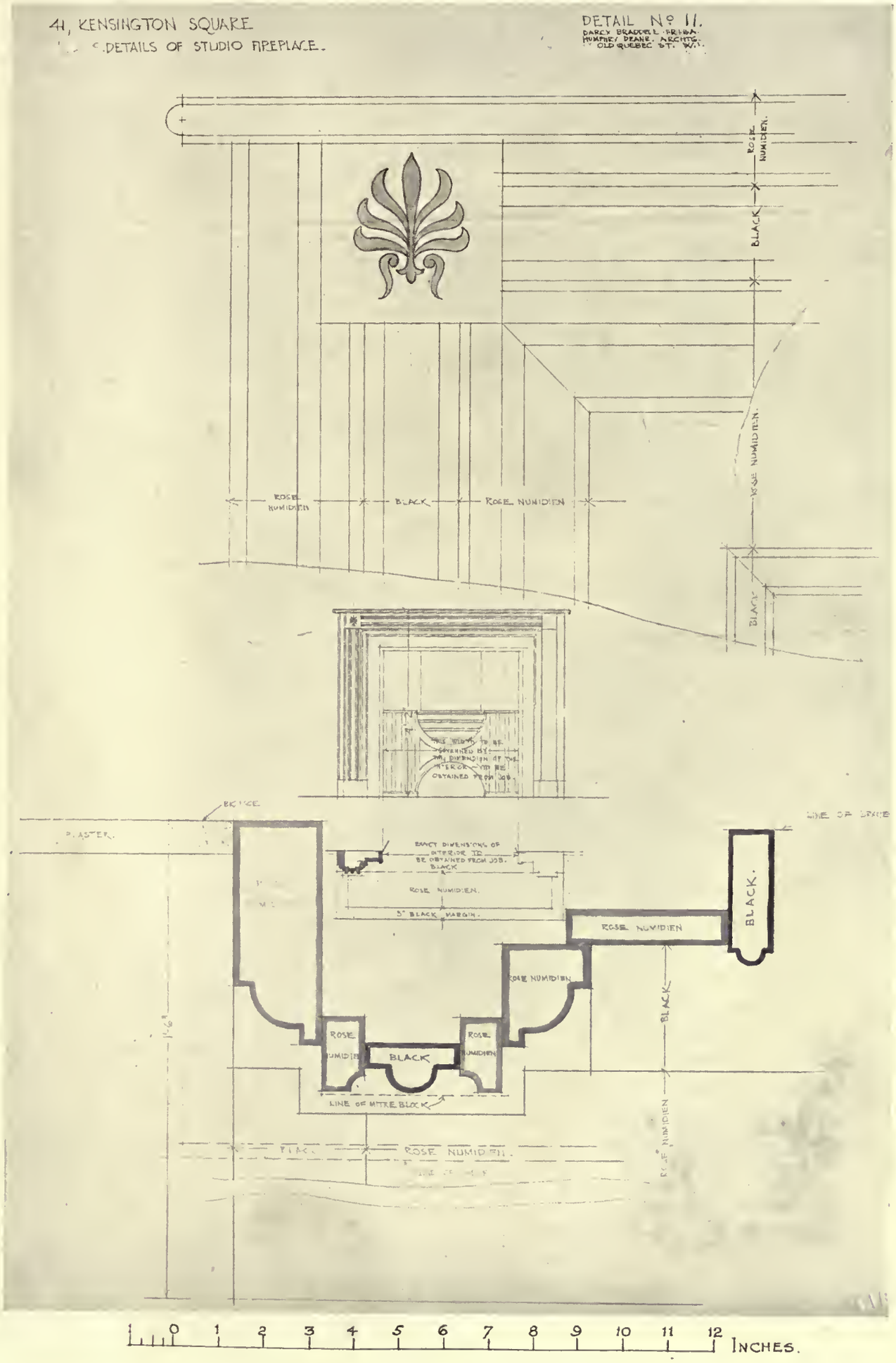
INS. 12 6 0 1 2 3 4 5 6 FEET.

A WINDOW AT FIELD PLACE, WILLINGDON, SUSSEX

THE STUDIO FIREPLACE AT
No. 41, KENSINGTON SQUARE

DESIGNED BY *DARCY BRADDELL AND HUMPHRY DEANE*

The photograph illustrates a marble chimneypiece in the studio of Mr. T. E. Lowinsky at No. 41, Kensington Square. The house, which dates from the eighteenth century, has recently been altered and added to. Among many other things done, a new studio was made by adding considerably to an existing room. The result is now a very long and narrow apartment divided into three units by elliptical arches. The walls are painted a dead white as being the best background for Mr. Lowinsky's work. A plaster cornice and frieze ornamented in the fashion of the very late eighteenth century is the only decoration used on the walls. The chimneypiece makes a striking piece of colour, for it is carried out in pink marble lined with black, Rose Numidie and Belgian Black being the two marbles used. The colour of the chimneypiece is picked up in the curtains and chair coverings. The hob grate is an old one discovered in the basement of the house.

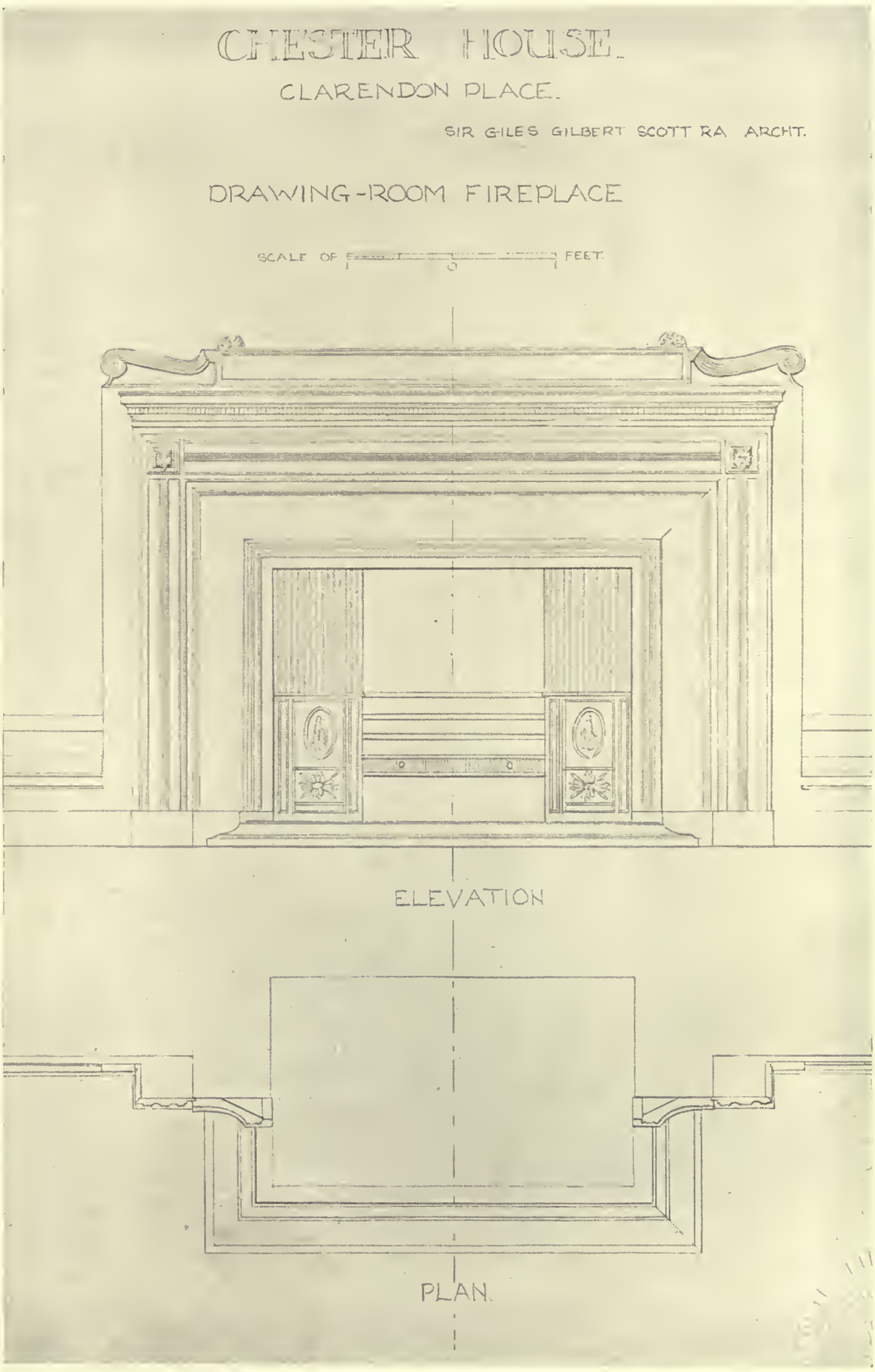


THE STUDIO FIREPLACE AT NO. 41, KENSINGTON SQUARE

DRAWING-ROOM FIREPLACE AT CHESTER HOUSE, CLARENDON PLACE, LONDON

DESIGNED BY *SIR GILES GILBERT SCOTT*

The illustration shows the drawing-room fireplace in the architect's own house. The timber surround is of western hemlock which has been treated with a special grey stain, and contrasts pleasantly with the broad-moulded band of pale yellow Verona marble to which it acts as a frame. The grate itself is of armour-bright finish and is set in dark-brown bird's-eye marble, the same material being used for the hearth and curb. The band of Verona marble finishes at each side on a plinth of bird's-eye marble, but the timber surround rests on blocks of its own material. The similarity of material in the curb and hearth is relieved by the introduction of a narrow band of Verona marble. The carving and scrolls in the timber are the work of Mr. H. G. Ratcliff.

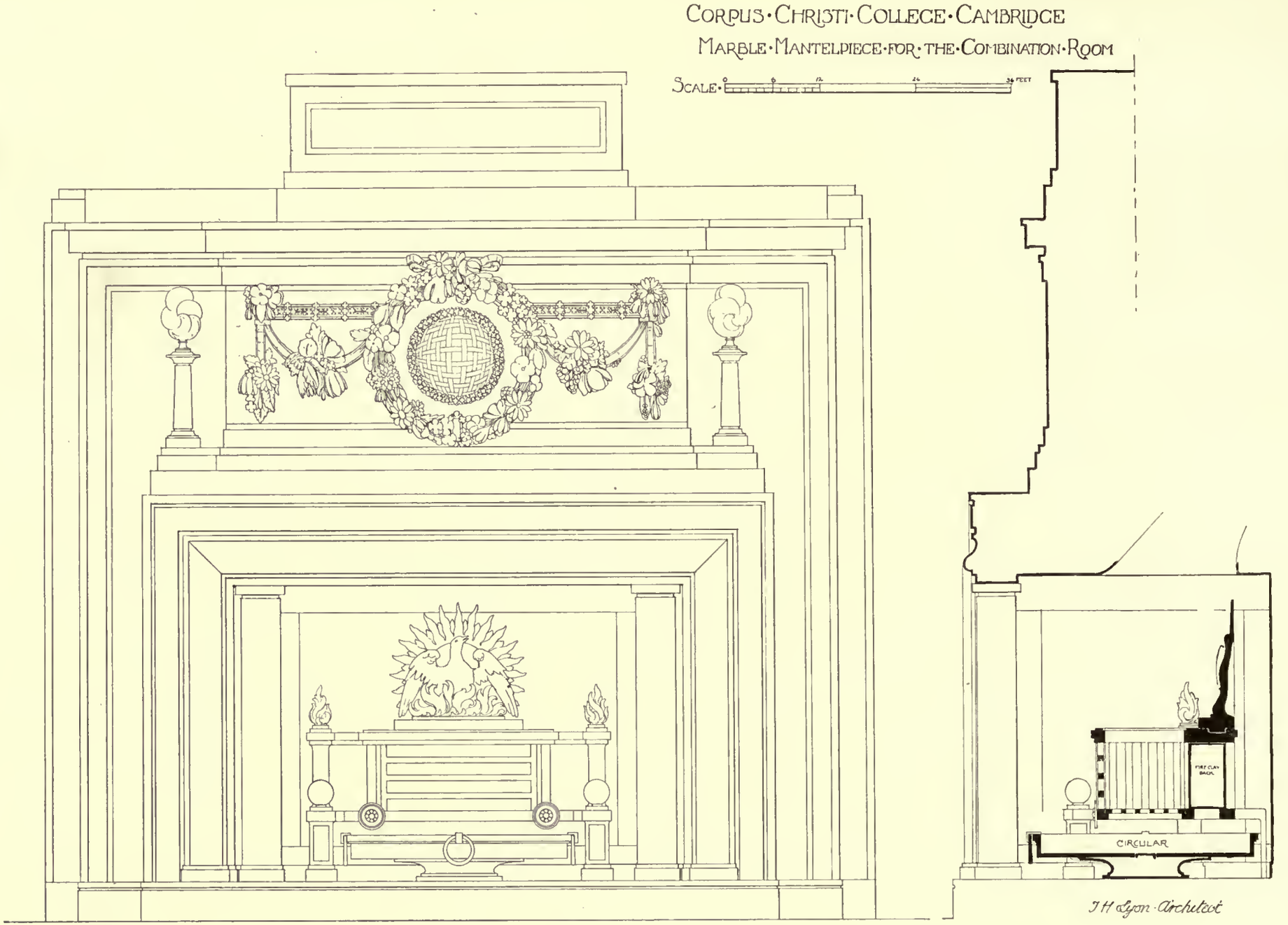


THE DRAWING-ROOM FIREPLACE AT CHESTER HOUSE, LONDON

A FIREPLACE IN THE COMBINATION ROOM
AT CORPUS CHRISTI COLLEGE, CAMBRIDGE

DESIGNED BY *T. H. LYON*

The mantelpiece illustrated is executed in marble. Belgian black, Statuary Sienna in two shades, and Ashburton grey were used for the main portion, and Hopton Wood stone and Plymouth black for the surrounds and floor to the fireplace opening. The carving was executed by the late Mr. A. Broadbent, who also modelled the plasterwork for Sidney Sussex College Chapel. The grate, as shown on the drawing, has not yet been executed. The summit of the mantelpiece was designed to take a French clock, and one has now been placed there.

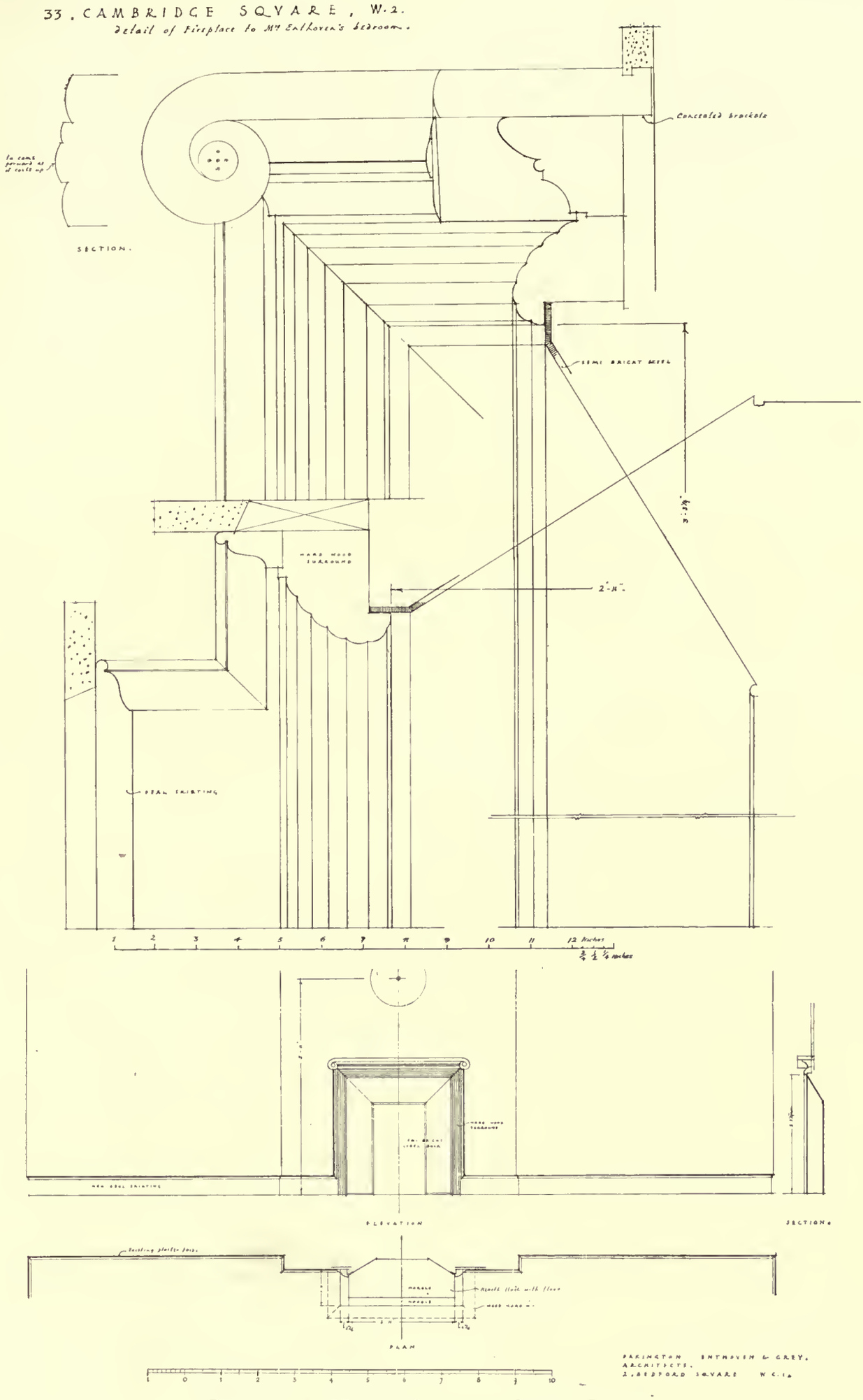


A Fireplace in the Combination Room at Corpus Christi College, Cambridge

FIREPLACE AT No. 33,
CAMBRIDGE SQUARE, LONDON

DESIGNED BY *PAKINGTON, ENTHOVEN & GREY*

The problem was that of substituting for an existing coarsely-detailed, if typical, Early Victorian fireplace a surround of more delicate design to be more in keeping with the bedroom decorations generally, to include a shelf, together with a recess in which a movable steel electric fire, not installed when the photograph was taken, could be stood clear of traffic. The walls and woodwork being distempered and painted a dull yellow, the surround, though executed in mahogany to insure good finish, was similarly treated but lightly stippled a shade lower in tone than the rest, and wax finished. The small hearth is of Sienna and Verd Antico marbles. The fire-back is of semi-bright ribbed steel, and could be removed if at any time it should be desired to go back to an open grate or to fix a gas-fire, since the flue remains untouched. In this particular case it was considered that the room was sufficiently well ventilated without making use of the flue.

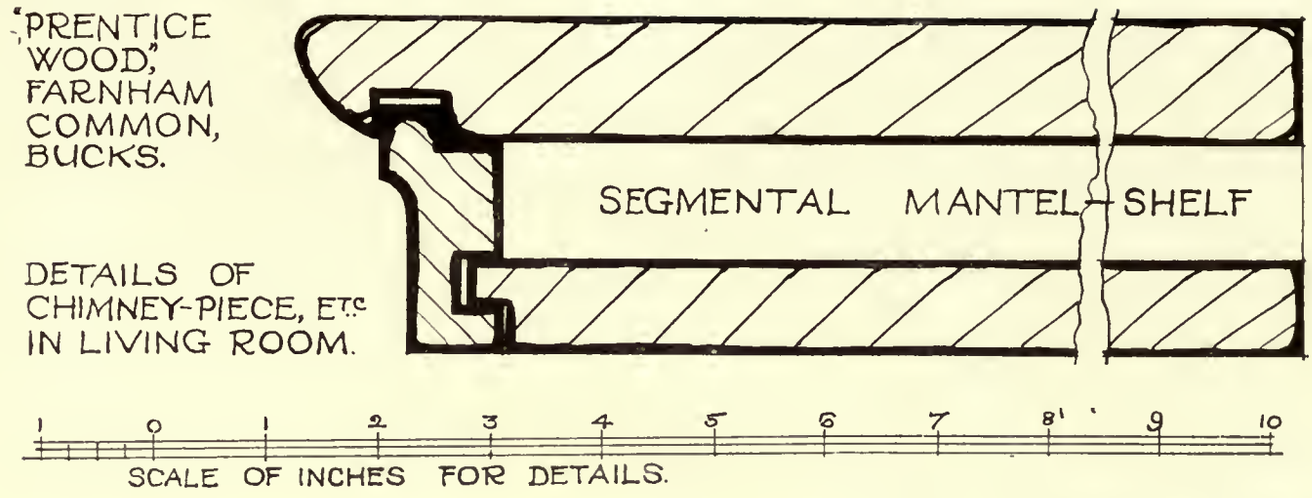


FIREPLACE AT NO. 33, CAMBRIDGE SQUARE, LONDON

A FIREPLACE IN A WEEK-END COTTAGE AT FARNHAM, BUCKS.

DESIGNED BY *BASIL OLIVER*

The chimneypiece illustrated is that of the living-room, in which room all the woodwork is of oak, wax polished only, and not darkened or treated in any other way. In this room the smooth, plastered walls are also beeswaxed, giving them an attractive appearance resembling old parchment. The decorative panel, measuring 4 ft. 3 in. by 3 ft., over the fireplace, has been painted in oils on five-ply boarding, by Mr. Hugh de Poix, whose subjects have all been kept intentionally rather low in tone. Mr. de Poix's colours harmonize most happily with the oak woodwork—including the floor—and the waxed walls (the predominating colours of the room), and with the roofing tiles and dull purple bricks used in the construction of the fireplace. There is no other decoration in the room, nor are there any pictures to distract from the focal point of interest at this end of the room. The architect's idea in designing the chimneypiece was to make it appropriate to a cottage type of house having lead-lighted windows, oak beams, tile-hanging, and so forth.

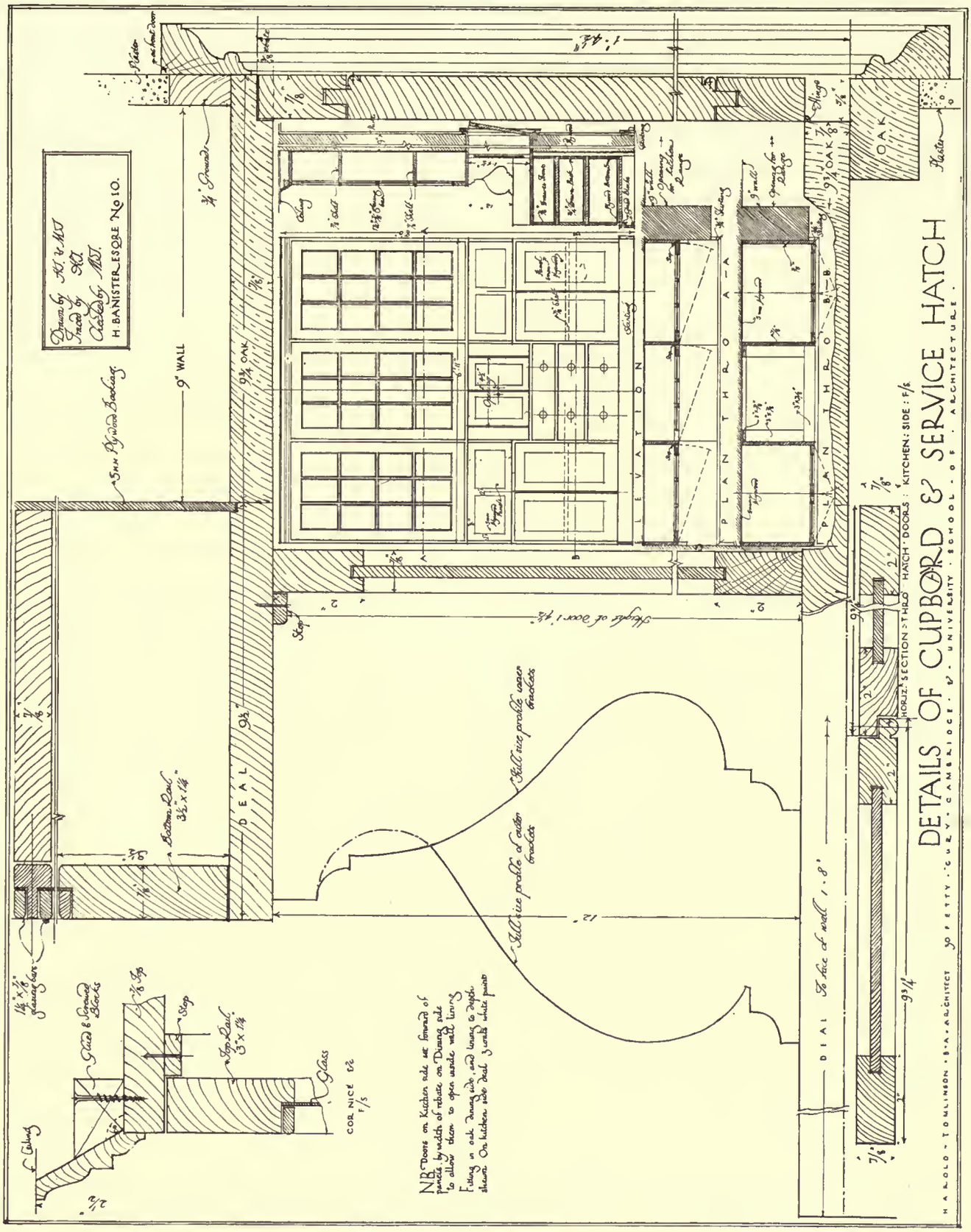

"PRENTICE WOOD," FARNHAM COMMON, BUCKS.
DETAILS OF CHIMNEY-PIECE, ETC. IN LIVING ROOM.
SEGMENTAL MANTEL-SHELF
SCALE OF INCHES FOR DETAILS.
NOTE:-A & B ARE FLUSH ON FACE BUT A PROJECTS 1/2" AT EACH END.
CAPPING TO CHIMNEY-BREAST
PICTURE-RAIL
1" CAMBER BETWEEN X & X
FIVE-PLY PANEL PAINTED BY HUGH DE POIX
LINTOL OF ROOFING TILES LAID HORIZONTALLY
PLASTERED WALLS ARE BEES-WAXED.
FIFTY-FOUR DARK PLUM-COLOURED BRICKS (4 1/2" x 3" x 2 1/2") WITH FLEUR-DE-LYS PATTERNS UPON THEM ARE COPIED FROM THOSE AT HAMPTON COURT PALACE
FIRECLAY LUMPS
CONCRETE
SECTION
LINE OF SEGMENTAL TILED LINTOL
LINE OF SEGMENTAL MANTEL & SHELF
PLAN ON LINE O-O
ALL WOODWORK IS OF ENGLISH OAK WAXED
CURB TO RAISED HEARTH
ROOFING TILES LAID END-ON
12" x 12" RED QUARRY TILE
PLAN ON LINE P-P
DETAIL AT Z, BUT SQUARE BELOW SHELF
LINE OF SHELF
SCALE OF FEET
BASIL OLIVER INV. ET DELT.

A FIREPLACE IN A WEEK-END COTTAGE AT FARNHAM, BUCKS

A KITCHEN CUPBOARD
AND SERVICE HATCH

DESIGNED BY *HAROLD TOMLINSON*

This kitchen fitting was designed to bring everything to hand at the service hatch, which forms the central panel at the back. Above are china cupboards, while cutlery and table linen are conveniently stored in the central drawers. The central portion has been adapted to table height in order to facilitate service from the dining-room side. The hatch doors on the kitchen side are vertically hung and fold out of the way into the thickness of the wall. The dining-room door, in the form of a drop flap, is of oak, while the kitchen fitting is painted in apple-green enamel.

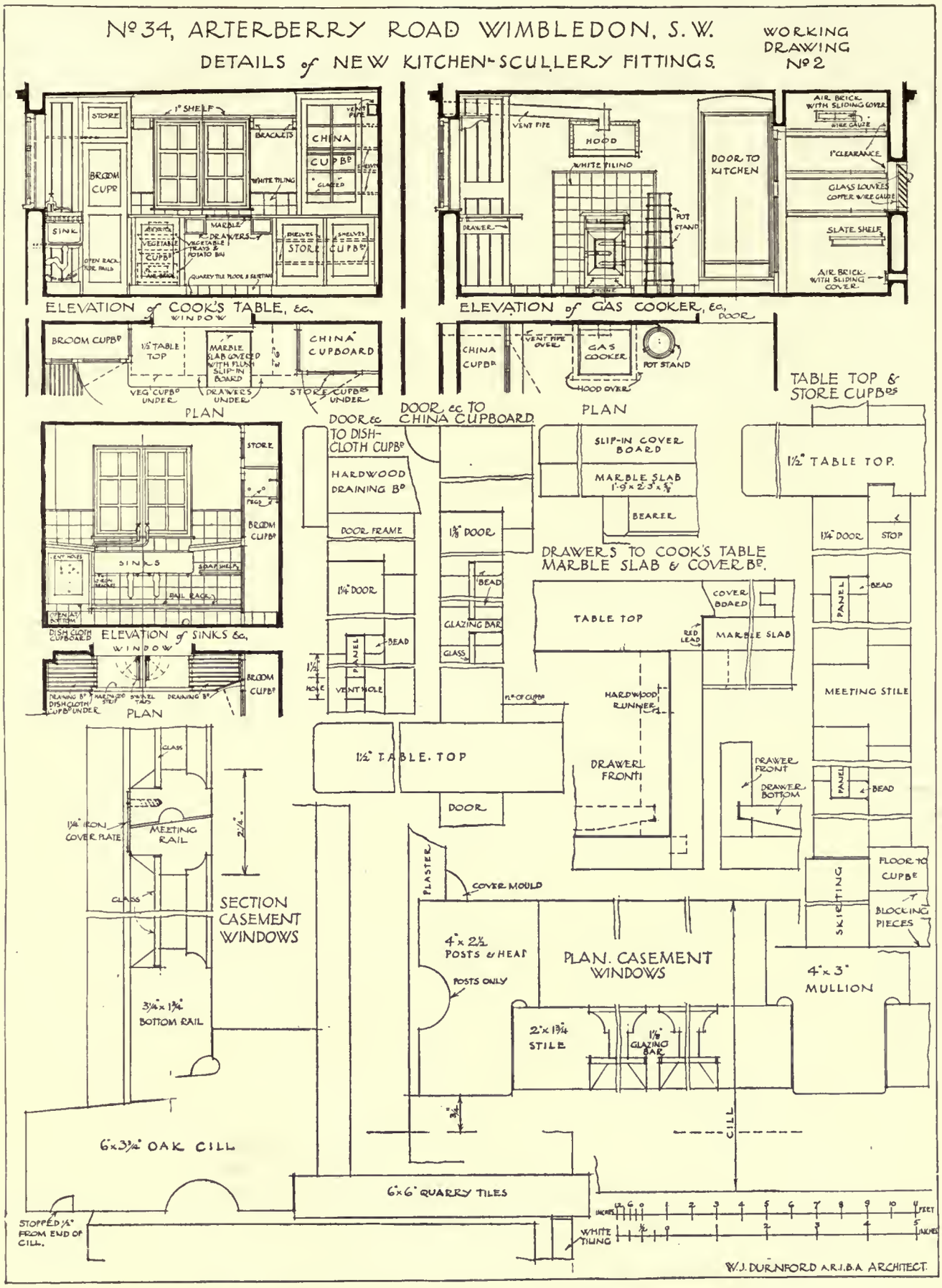

DETAILS OF CUPBOARD & SERVICE HATCH
H. BANISTER-ESQRE No 10.
9" WALL
9¾ OAK
DEAL
OAK
PLAN THROUGH A
ELEVATION
HORIZ.L SECTION THRO HATCH DOORS : KITCHEN SIDE : F/S
NB Doors on Kitchen side are formed of panels, by width of rebate on Dining side to allow them to open inside wall lining
Fitting in oak Dining side, and lining to Pantry shown On kitchen side deal 3 coats white paint
CORNICE F/S
Glass
Stop
Bottom Rail 3½ x 1¼
Top Rail 3 x 1¼
Sill & Grooved Backs
Sill to project as cutter bracket
Sill to project as cutter bracket
DEAL
Face of wall 1'-8"
12"
Height of door 1'-8"
15mm Plywood Backing
Drawn by H.V.H.M.T.
Traced by M.T.
Tested by M.T.
H. BANISTER-ESQRE No 10.
H. A. HOLD - TOMLINSON - B.A. - ARCHITECT 30 PRETTY STREET CAMBRIDGE
UNIVERSITY SCHOOL OF ARCHITECTURE.

A Kitchen Cupboard and Service Hatch

KITCHEN FITTINGS AT 34,
ARTERBERRY ROAD, WIMBLEDON

DESIGNED BY *W. J. DURNFORD*

This job was for a client who had bought a house of considerable size, with kitchen, scullery, and servants' quarters in the basement. His wife decided that she would not use the basement at all, and this was closed up. A kitchen was formed out of an existing servery (with the lift removed), a w.c., and part of the back hall, and an independent boiler was installed to provide hot water. In addition, a kitchen scullery had to be provided, and this was built out at the back of the house over the existing coal-cellar, etc. Economy had to be studied, hence the construction of the roof giving a sloping ceiling, which is, however, hardly noticeable. The drawings show how this room was fitted.

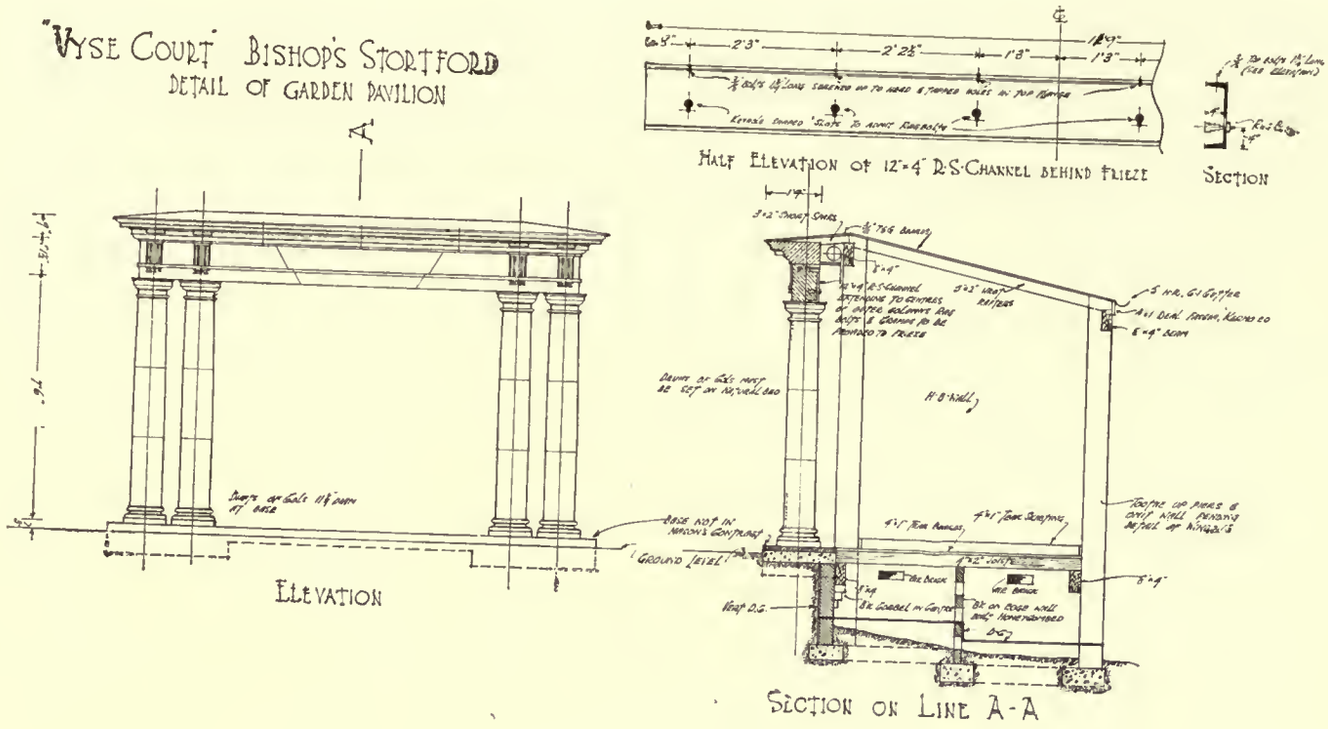


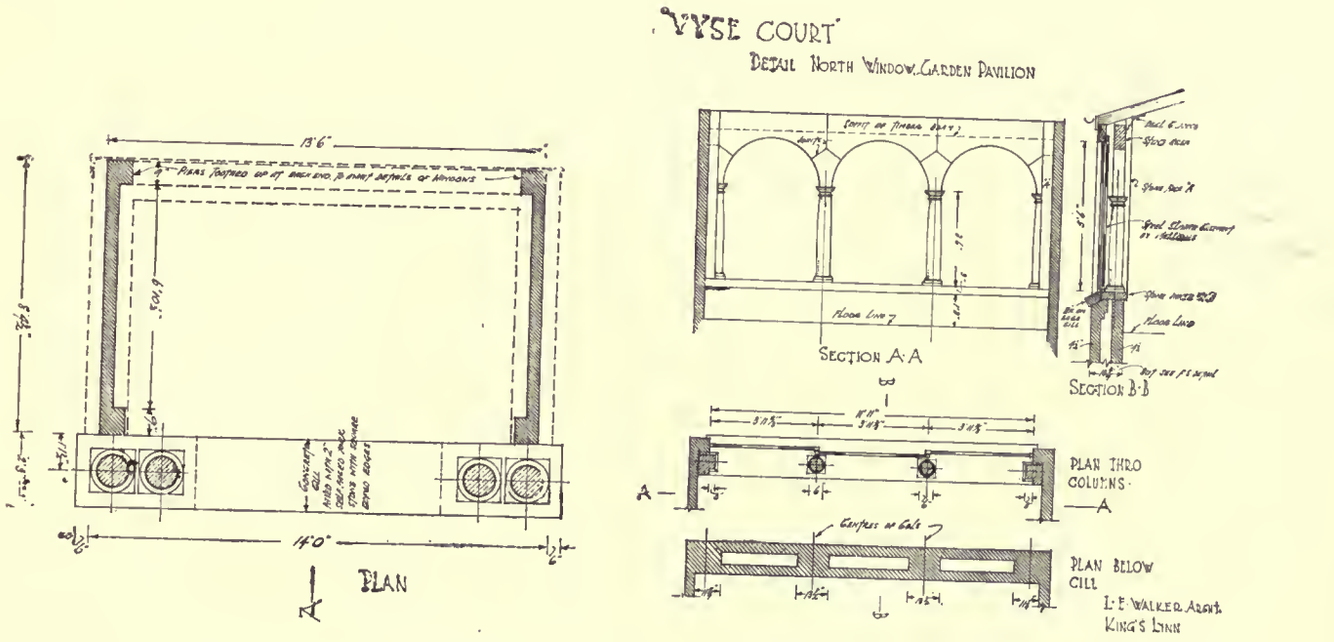
KITCHEN FITTINGS AT 34, ARTERBERRY ROAD, WIMBLEDON

A GARDEN PAVILION AT VYSE COURT, BISHOP'S STORTFORD

DESIGNED BY *L. EDMUND WALKER*

The columns and entablature are of Bath stone upon a base of York stone, and since the pavilion was completed a semicircular area of York stone paving with radial joints has been laid in front, as grass was found to be unsatisfactory under the drip of the trees. The central window at the back of the pavilion is made to slide sideways to allow the breeze to blow through in hot weather, while the front is fitted with folding oak doors which swing back out of sight behind the columns; by this arrangement all the chairs and cushions may safely be left out at night without fear of damp. The walls above the dado are plastered with ordinary lime and hair coarse stuff, finished to a granular surface with a wood float. The floor is of tongued and grooved teak boards, and the dado is made up of original Jacobean panelling from Hollingbury Hall, now demolished.



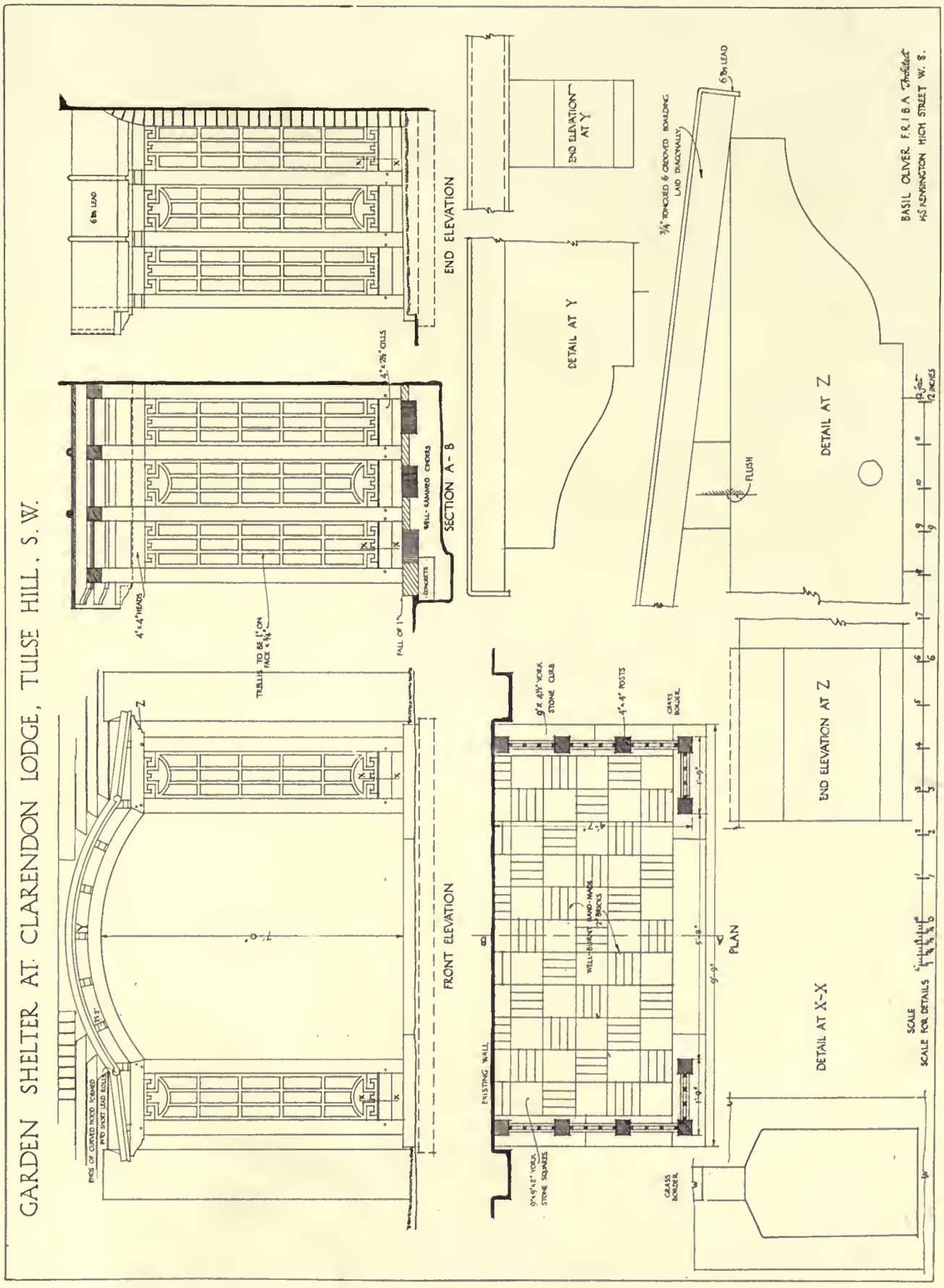


A GARDEN PAVILION AT VYSE COURT, BISHOP'S STORTFORD

A GARDEN SHELTER
AT TULSE HILL

DESIGNED BY *BASIL OLIVER*

This shelter was designed to be built against an 8-ft. wall, and it was desired not to exceed this in height. It also had to fit in between two wall piers, approximately 10 ft. apart, and to be of the same depth (about 5 ft.) as the grass-edged flower border. The architect was asked to give his design a suggestion of Chinese Chippendale character. The woodwork is of deal stained with bronze-green Solignum, which harmonizes well with the prevailing green of the lawn and foliage. It was particularly desired that the front should have a wide opening, and that the ends should be of trellis, so as not to afford cover for any lurking burglars.

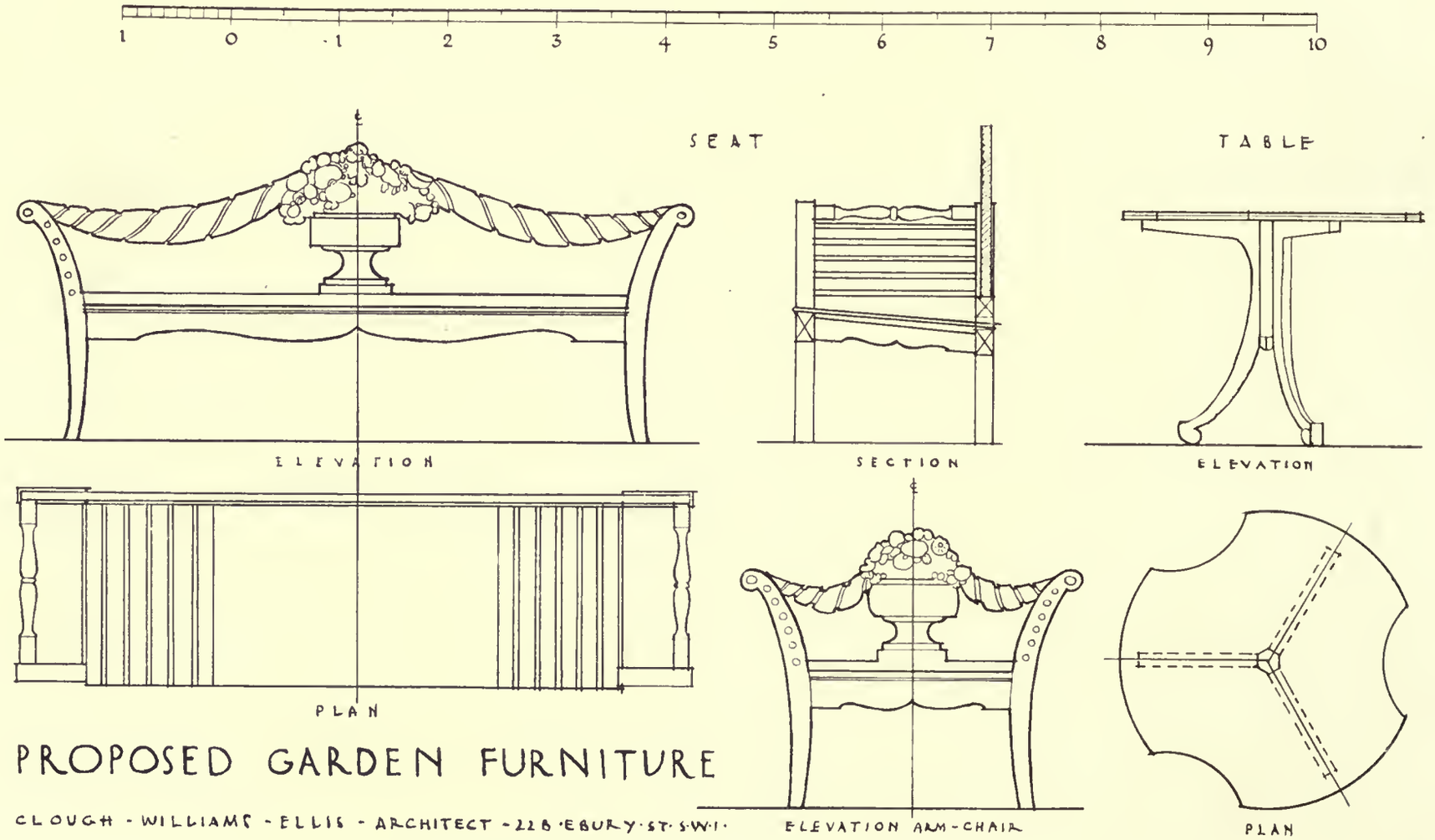


A GARDEN SHELTER AT TULSE HILL

FURNITURE FOR A GARDEN
TEMPLE AT OARE HOUSE, WILTS

DESIGNED BY *CLOUGH WILLIAMS-ELLIS*

The furniture here shown was designed for Mr. Geoffrey Fry for use in the new garden temple at Oare House, Wilts, and repeated for his garden at 8, Hill Street, Berkeley Square. It is all of teak, painted a pale ash-grey, with the flowers picked out in flat quasi-naturalistic colours.

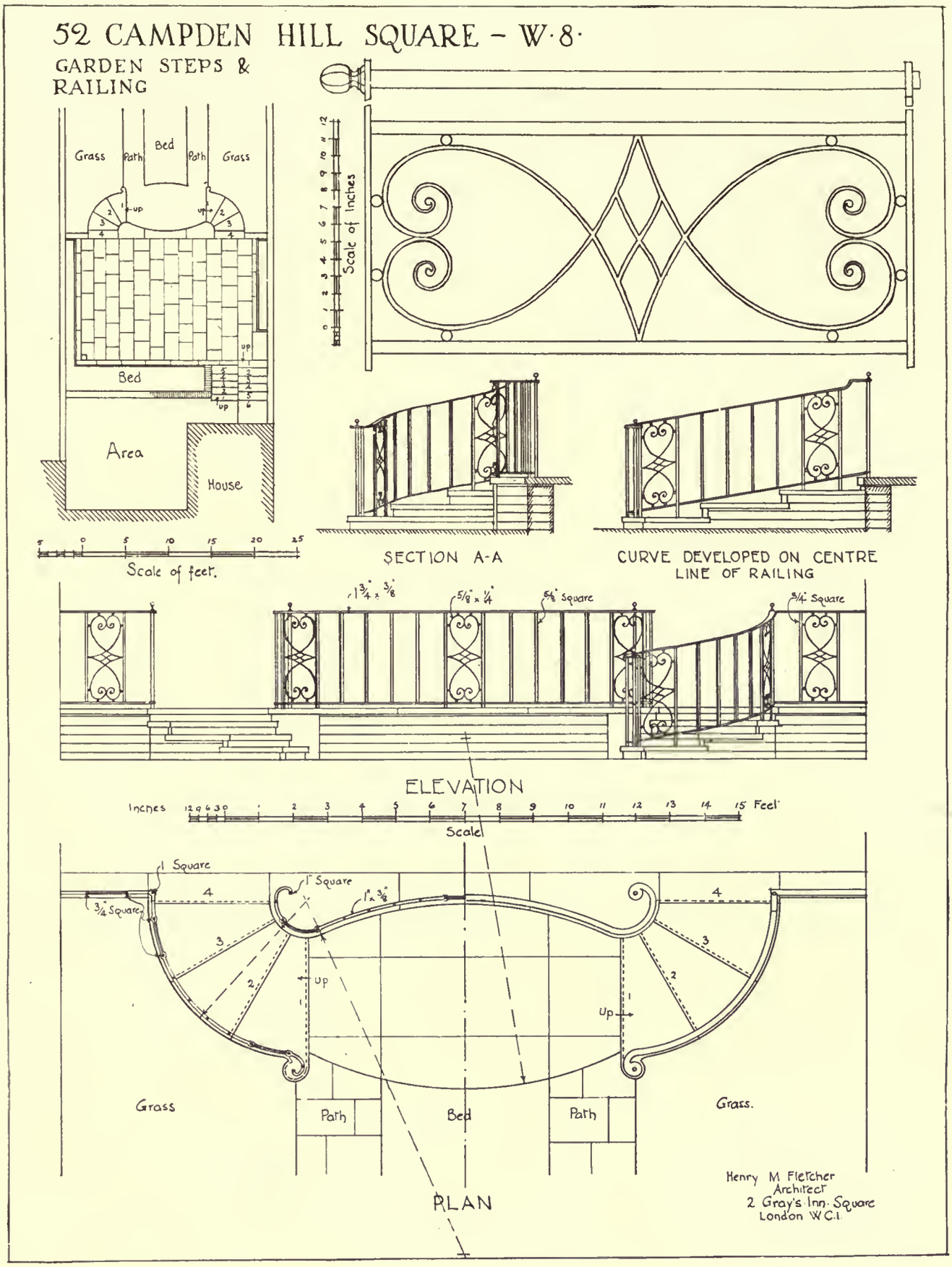


Furniture for a Garden Temple at Oare House, Wilts

GARDEN RAILING AT 52, CAMPDEN HILL SQUARE, LONDON

DESIGNED BY *HENRY M. FLETCHER*

The railing serves to mark a change of level in a narrow London garden. As the drop is one of only 18 ins., it was decided that the balustrade could safely be made very light and graceful, to preserve the character of the other ironwork in the neighbourhood, and the balusters were accordingly spaced at 9-in. centres. The paving itself is of York stone, but the steps and the sill under the balustrade are of Portland. The panels were suggested by, though not copied from, some genuine old work on Campden Hill.



GARDEN STEPS AND RAILING AT 52, CAMPDEN HILL SQUARE, LONDON

THE FIRST-FLOOR BALCONY, WOLSELEY HOUSE, PICCADILLY, LONDON

DESIGNED BY *W. CURTIS GREEN*

THE FIRST-FLOOR BALCONY, WOLSELEY HOUSE, PICCADILLY, LONDON

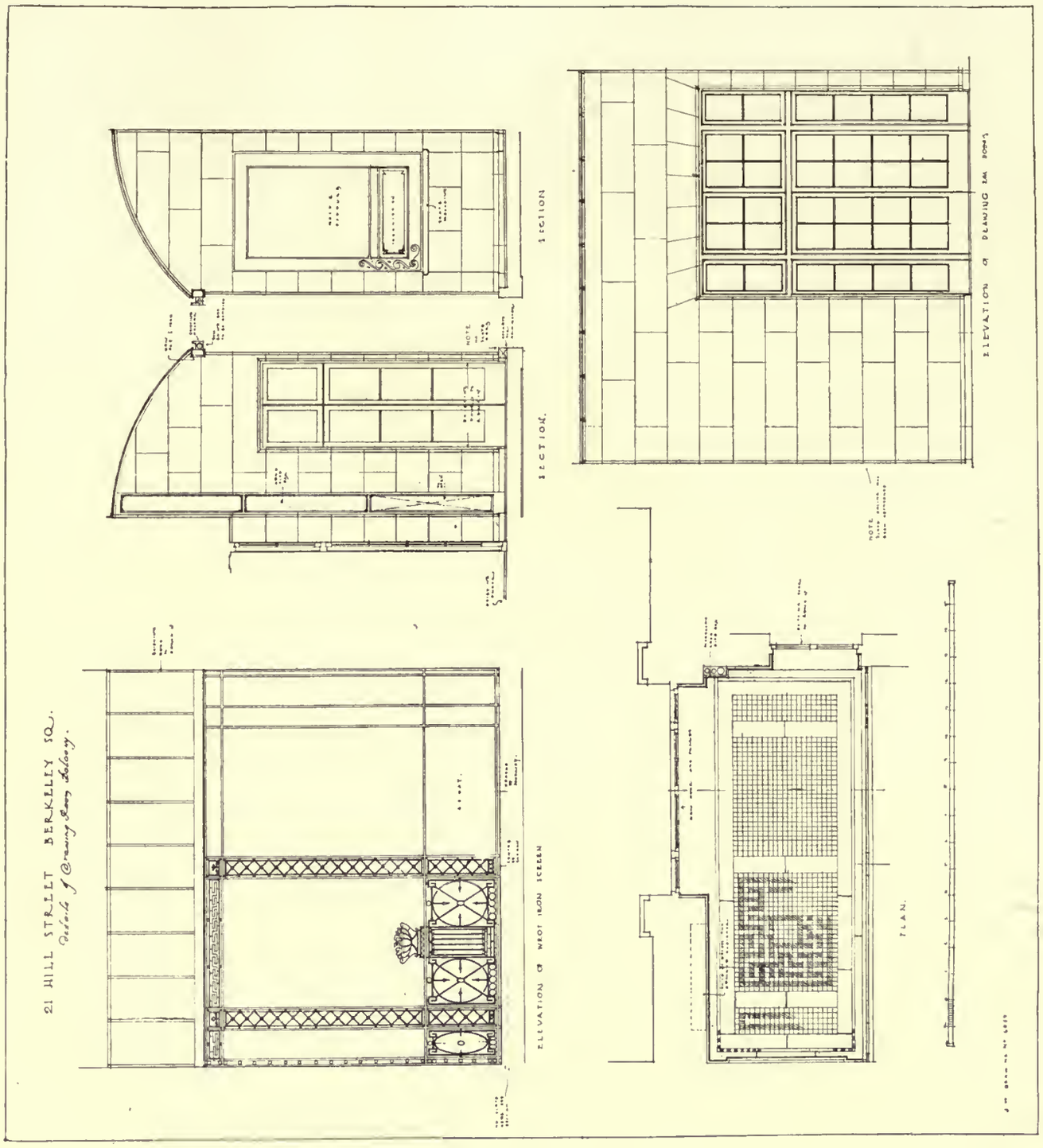
DESIGNED BY *W. CURTIS GREEN*

THE FIRST-FLOOR BALCONY, WOLSELEY HOUSE, PICCADILLY, LONDON

THE VERANDA, 21, HILL STREET,
BERKELEY SQUARE, LONDON

DESIGNED BY *H. S. GOODHART-RENDEL*

This veranda replaces an enclosed conservatory-like arrangement of treillage which shut off most of the light from the back drawing-room. Of this erection the floor and the glass roof remain. The paving, however, is new, and is made of Roman stone and green marble in the form of two mazes, the central tile of each maze being inlaid with black mastic, one to represent a fountain, the other a little kiosk. The walls are covered with green Cumberland slate slabs arranged like masonry. In the end wall is a large panel of Dutch tiles painted with a picture of the owner's house in the country, seen through an imaginary window. The ironwork of the open side has been kept as light as possible for practical reasons. Some inevitable pipes have been cased in cast lead.

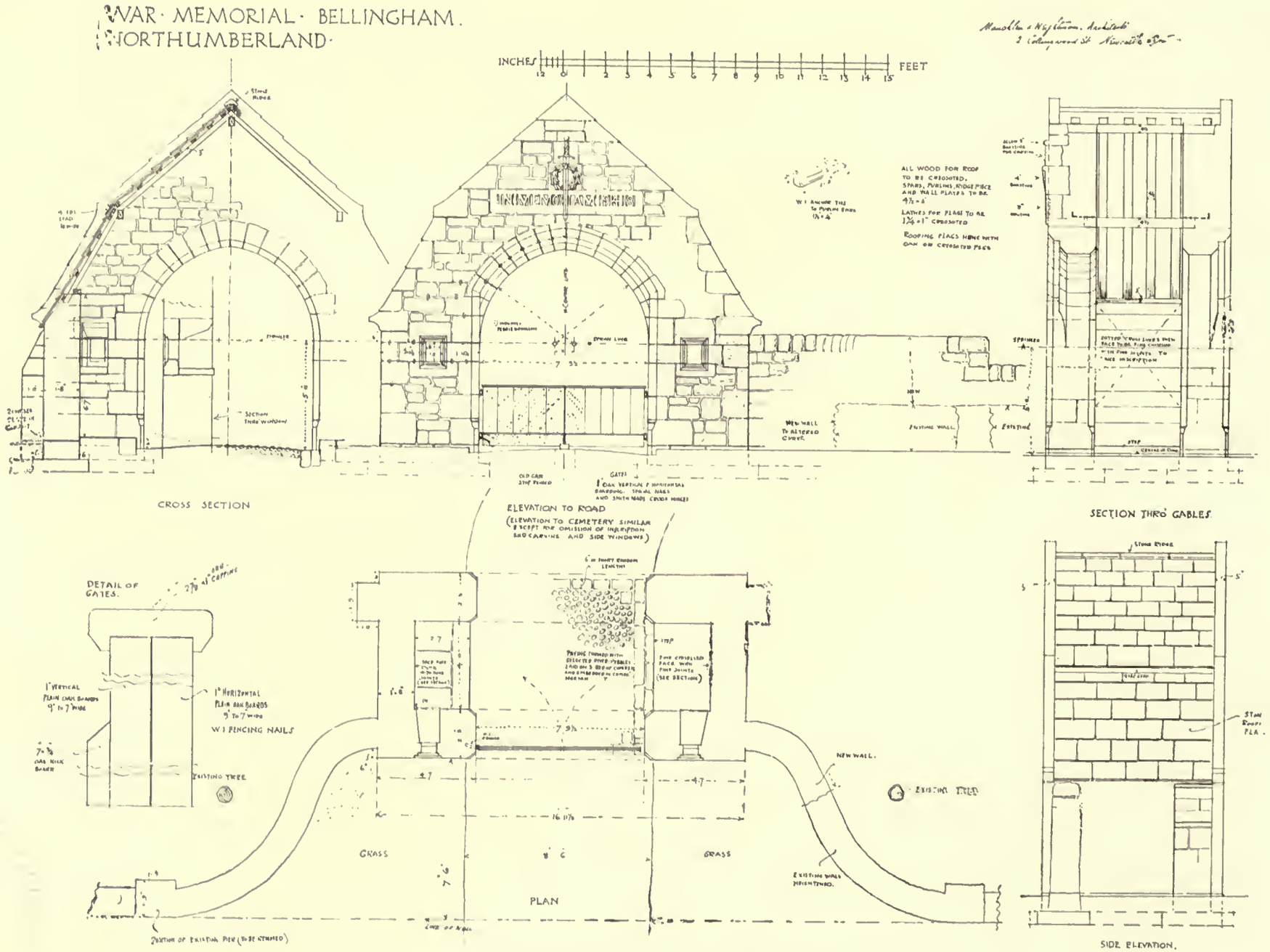


THE VERANDA, 21, HILL STREET, BERKELEY SQUARE, LONDON

WAR MEMORIAL LYCH GATE AT
BELLINGHAM, NORTHUMBERLAND

DESIGNED BY *MAUCHLEN & WEIGHTMAN*

The lych gate replaced a very ordinary trade ironwork gate to the cemetery, and the "Gothic" flavour of the design is intended to bring the memorial into harmony with the existing cemetery chapel. As the cemetery is half a mile from Bellingham and is on a main approach road to the town, the lych gate serves a useful purpose as a shelter. All the materials used are local, and the work was carried out by local labour.

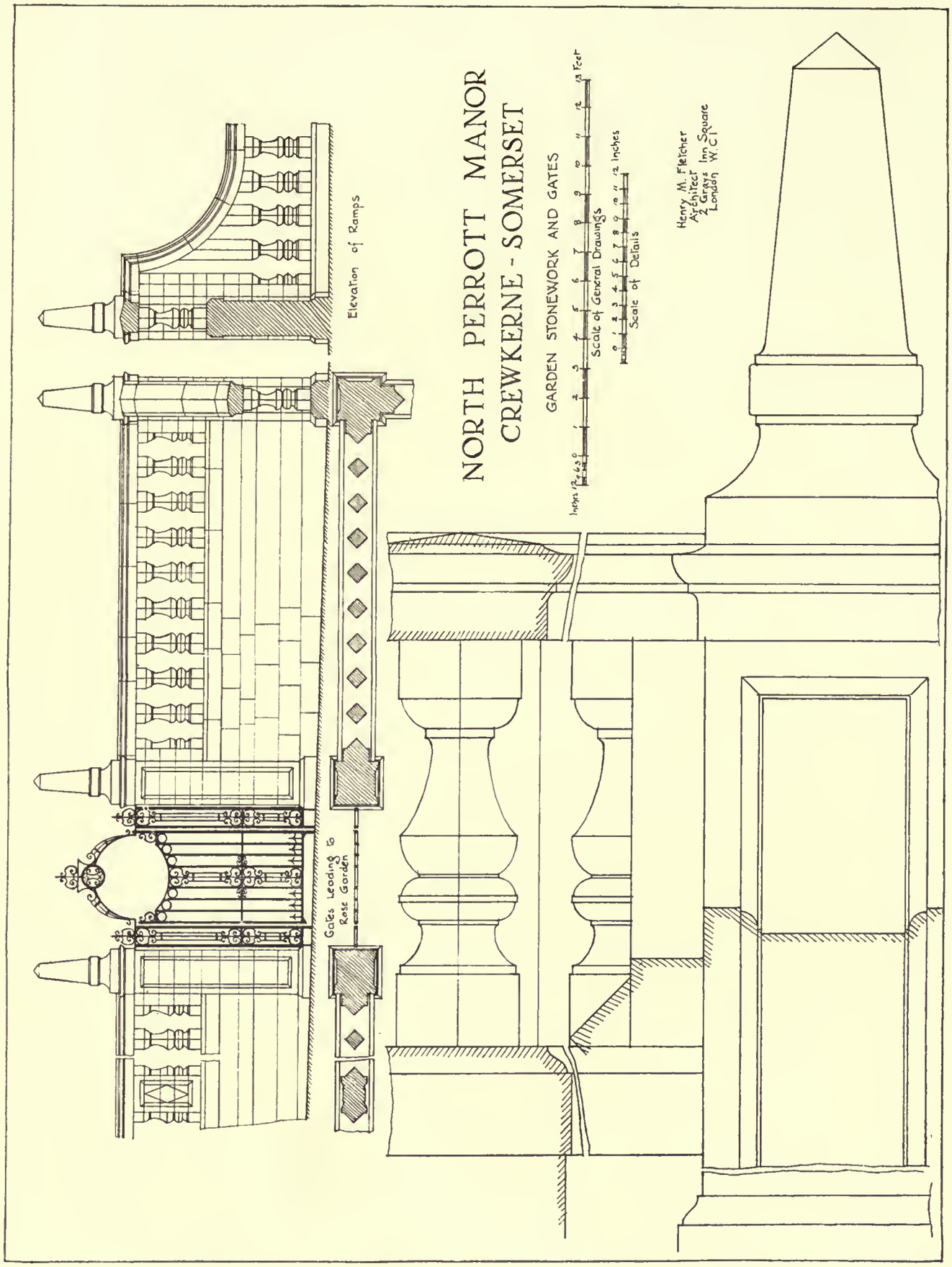


War Memorial Lych Gate at Bellingham, Northumberland

A GARDEN GATE AT NORTH PERROTT MANOR, CREWKERNE, SOMERSET

DESIGNED BY *HENRY M. FLETCHER*

The photograph shows a view across a lawn which is bounded on the farther side by a similar gate and balustrade; beyond this is a walk between clipped yew hedges, at the far end of which stands a lead statue of Mercury on a pedestal of Ham Hill stone. The piers and balustrade to the gateway are also of this material, while the gates themselves are of wrought iron.



A GARDEN GATE AT NORTH PERROTT MANOR, CREWKERNE, SOMERSET

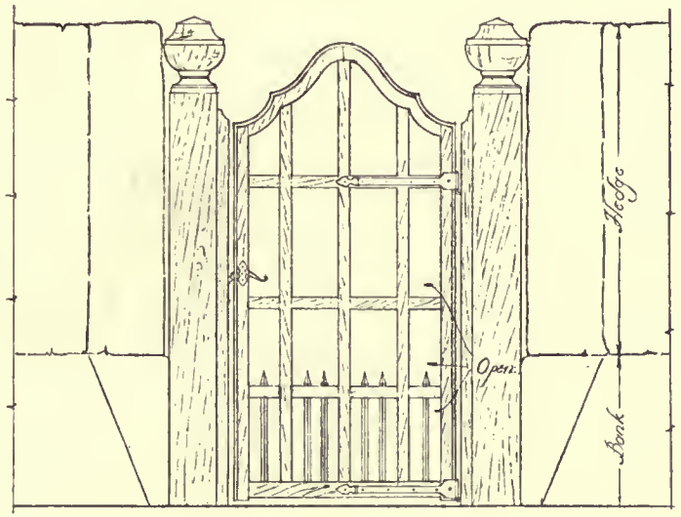
THE ENTRANCE GATEWAY TO
MONTMEAD, BELMONT, SURREY

DESIGNED BY *WILLIAM & EDWARD HUNT*

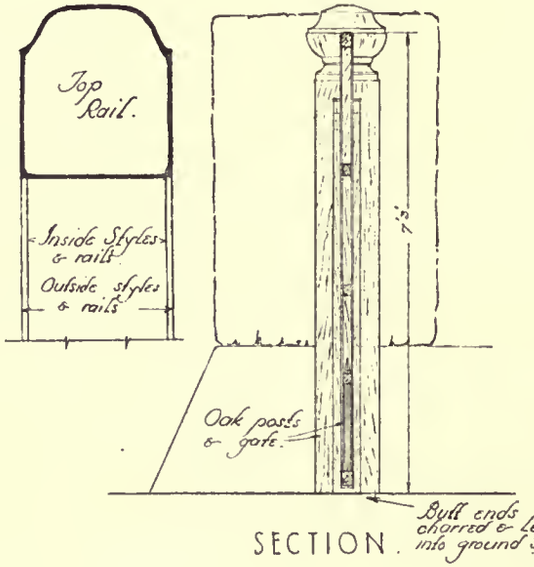
The gateway is that of Mr. Edward Hunt's own house. It is set in a splayed opening in the tall green privet hedge and grass bank, and forms an attractive approach to the house. The gate, gate-posts, and rectangular-shaped capitals are in oak left in its natural state, and the hinges and latches are of wrought iron. The paving round the gateway is of 2-in. stone in rectangular slabs, and is continued to form the paths to the house and the terrace behind it.

"MONTMEAD", BELMONT, SURREY.

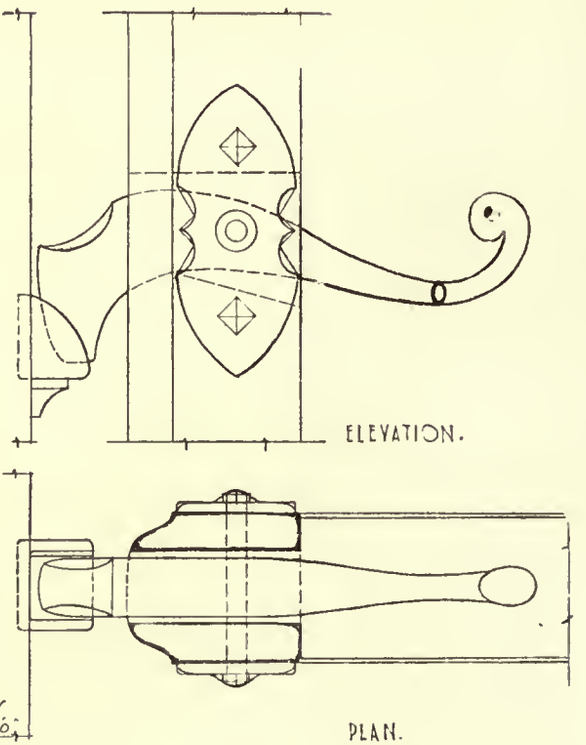
Details of Front Entrance Gate.



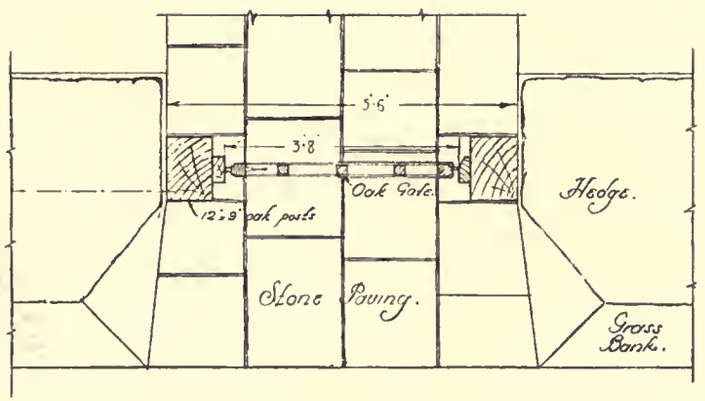
ELEVATION.



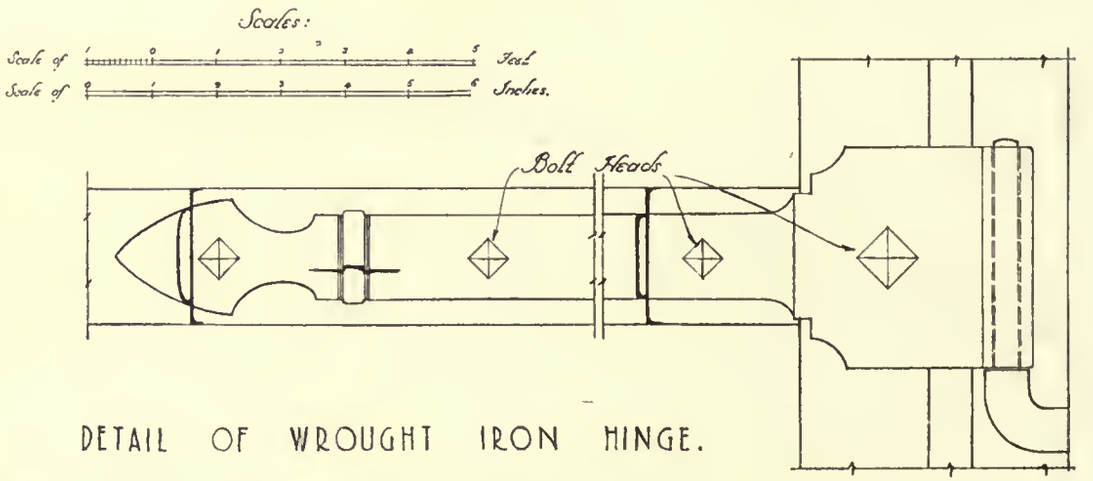
SECTION.



DETAILS OF WROUGHT IRON LATCH.

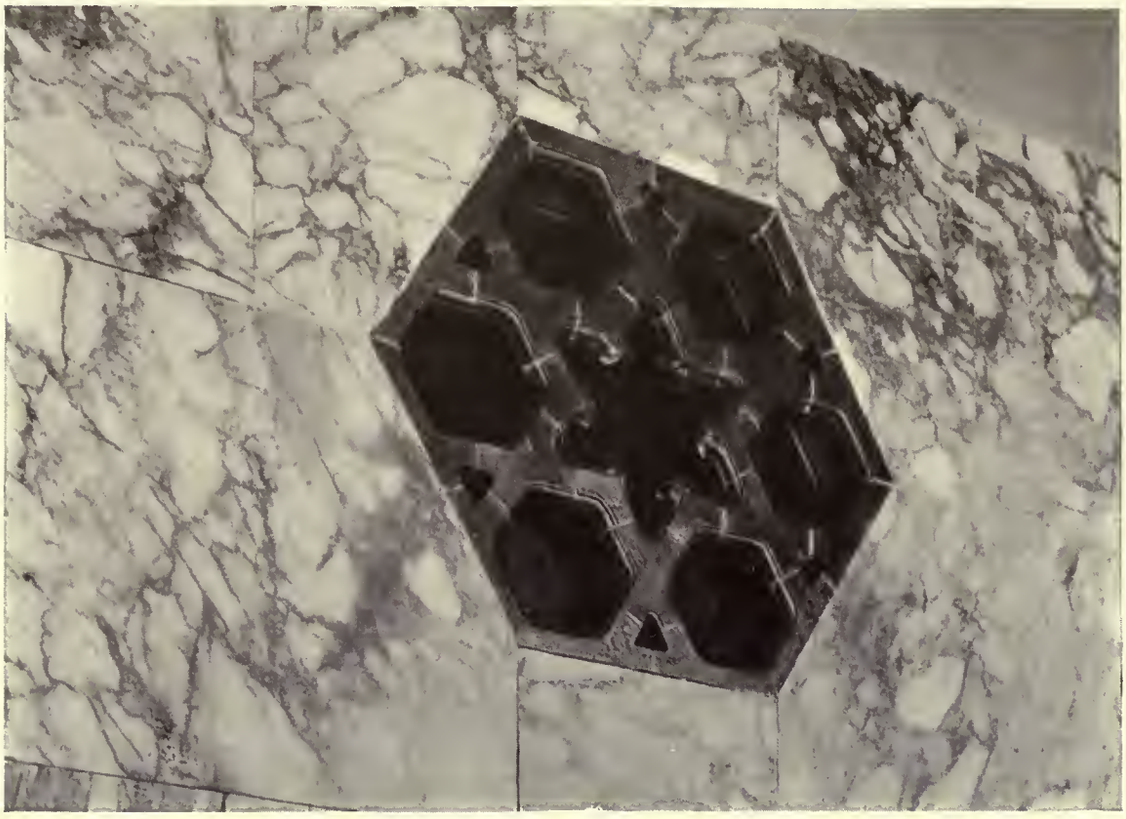


Drawing No. 266/48. PLAN.



DETAIL OF WROUGHT IRON HINGE.

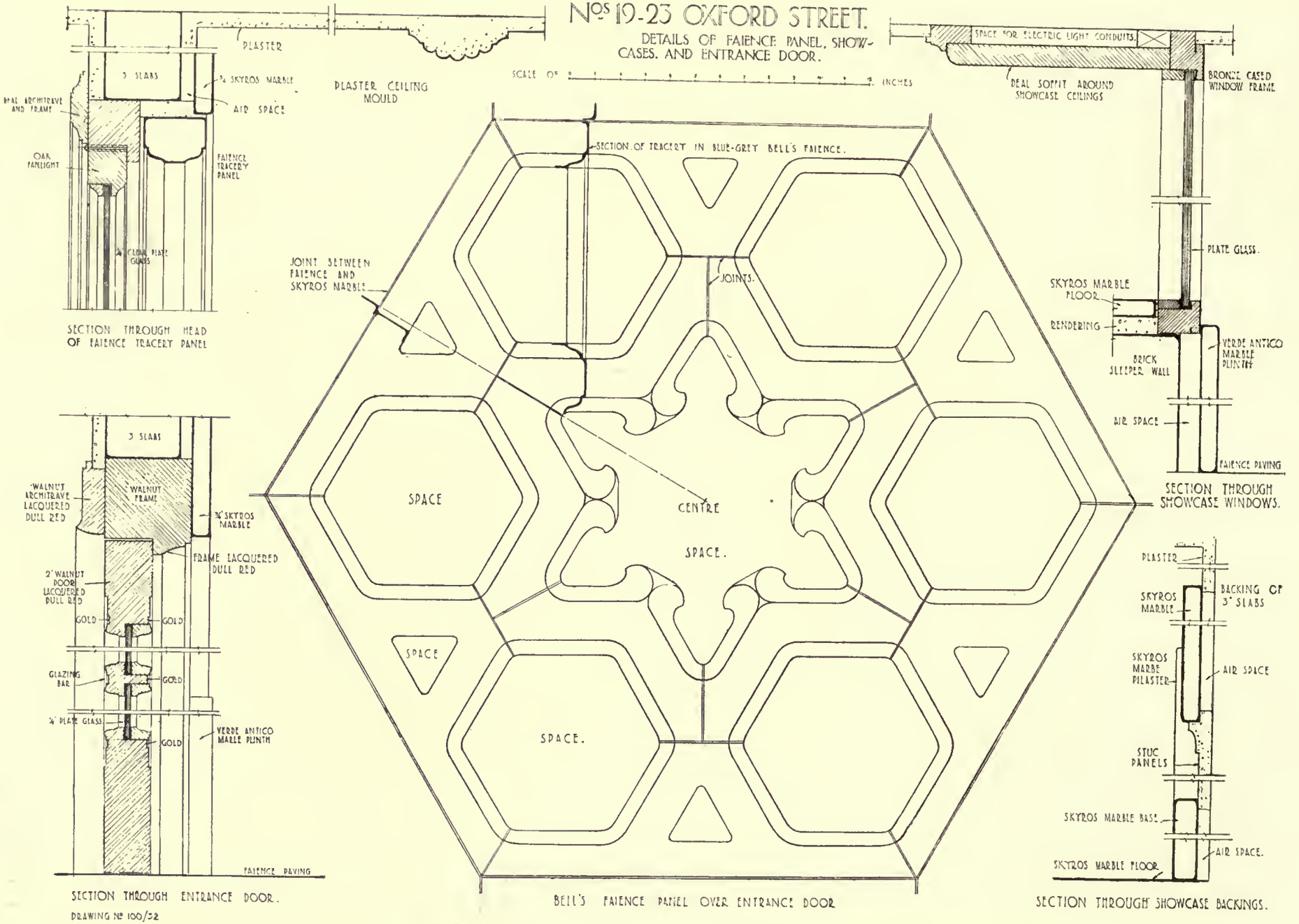
THE ENTRANCE GATEWAY AT MONTMEAD, BELMONT, SURREY



FAIENCE PANEL AT NOS. 19-23,
OXFORD STREET, LONDON

DESIGNED BY *WILLIAM & EDWARD HUNT*

The panel is hexagonal in form, and the colour, being the one natural to the material, is a greyish-blue with a very pleasing texture. The joints in the tracery are designed to form part of the decorative effect, at the same time conforming to the demands of efficiency and ease of manufacture. Behind the panel, on the inside, is a glazed fanlight which is hinged at the bottom and opens inwards; it is of $\frac{1}{4}$-in. plate-glass set in oak, and closes on to a deal frame, with a deal architrave. The outer face of the faience panel is set back $\frac{1}{4}$ in. from the face of the Skyros marble which surrounds it.

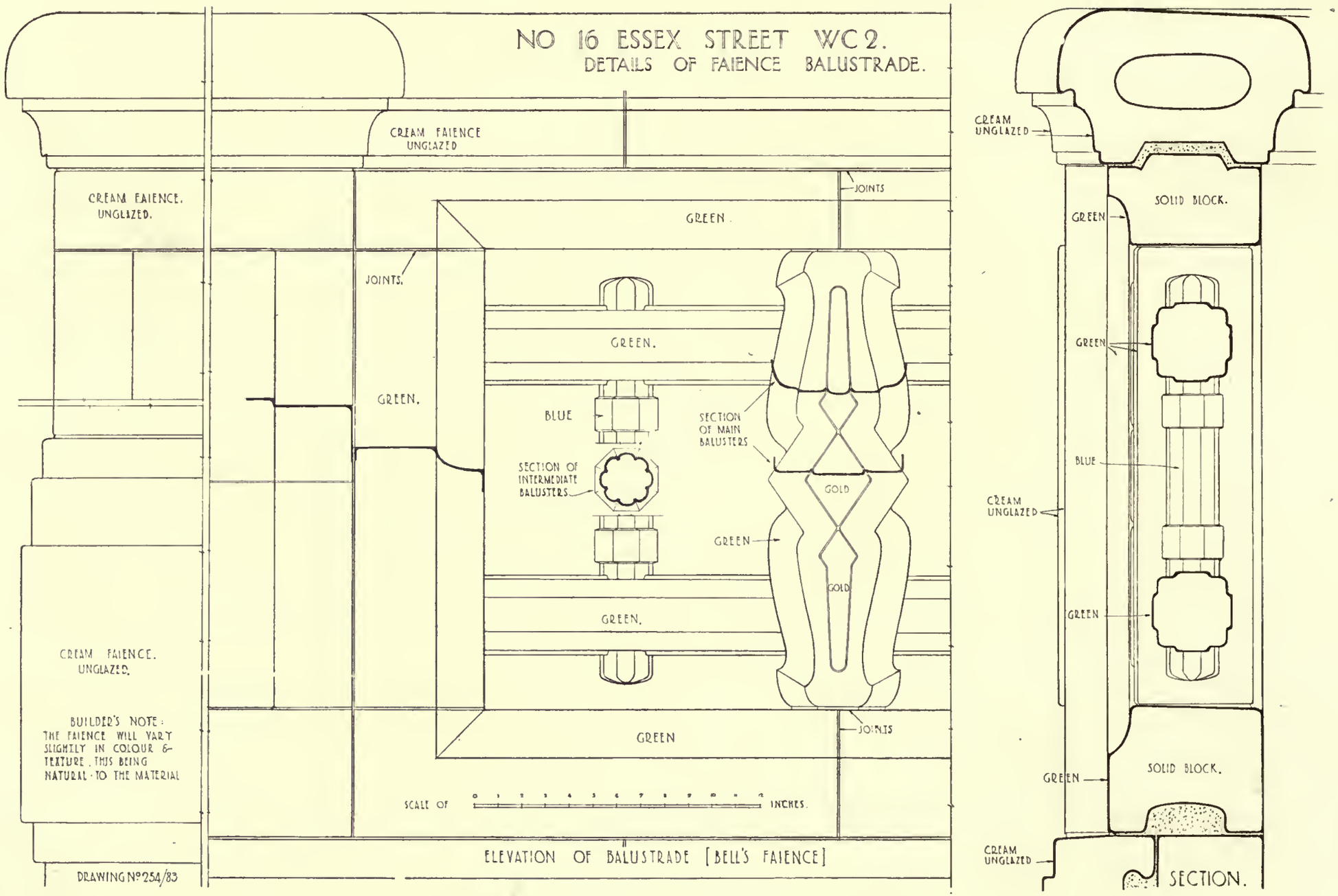


FAIENCE PANEL AT NOS. 19-23, OXFORD STREET, LONDON

FAIENCE WORK AT No. 16,
ESSEX STREET, LONDON

DESIGNED BY *WILLIAM & EDWARD HUNT*

The general colour scheme in this work is blue and green picked out in gold, but the main cornice band and the end piers of the balustrade are of a cream tone left unglazed. The slight unevenness of texture and colour, which the photograph indicates, is a definite characteristic of the material.

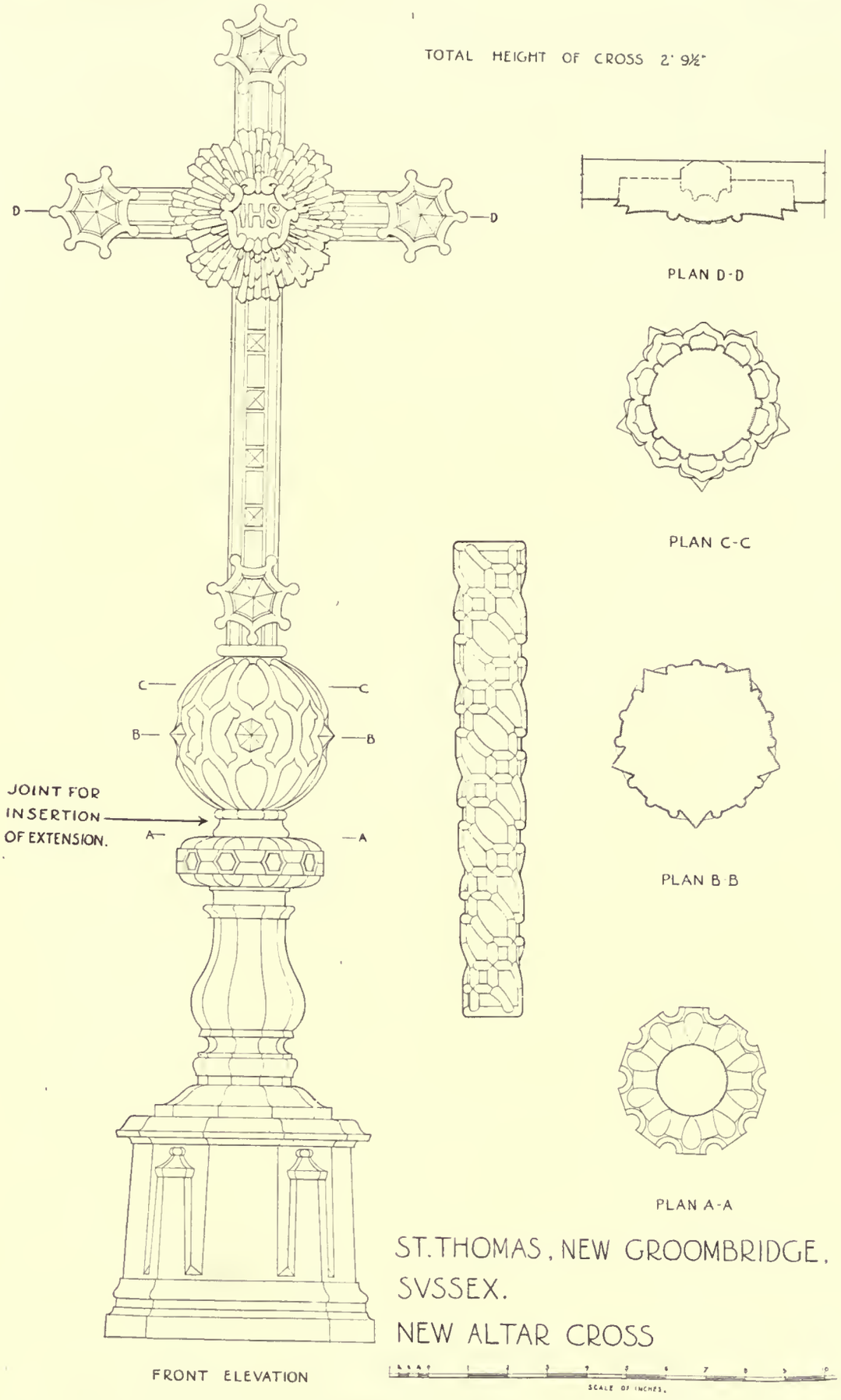


FAIENCE BALUSTRADE AT NO. 16, ESSEX STREET, LONDON

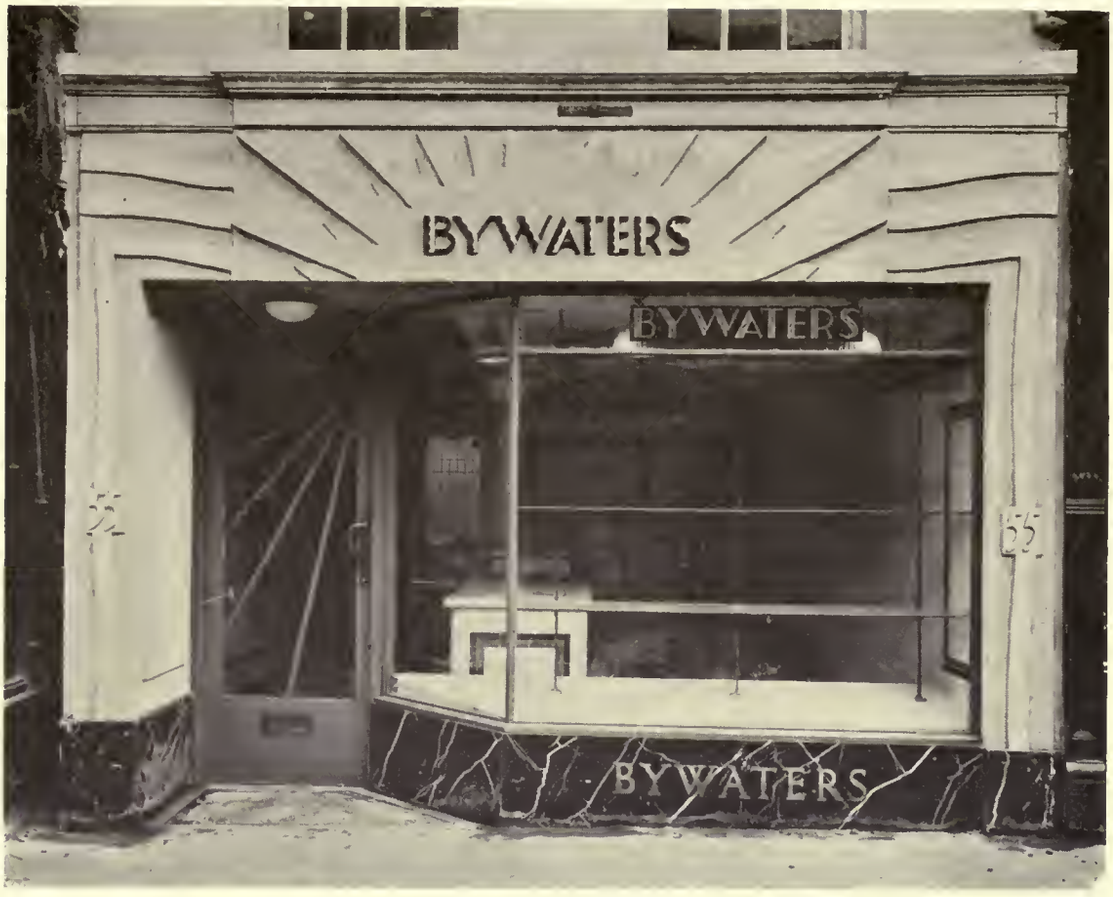
AN ALTAR CROSS AT ST. THOMAS' CHURCH, NEW GROOMBRIDGE, SUSSEX

This cross and six corresponding candlesticks were given a few years ago to the church at Groombridge that was designed by Norman Shaw. The cross bears no figure because there is an extremely prominent crucifix in the window immediately above where it stands. In the working drawing the middle piece of the design is shown separately as an "extension." The cross can actually be assembled as drawn, without the extension, and is normally so assembled at present, since the existing small high altar has not yet been enlarged to its intended size. The whole thing is carved in wood and covered with gilding and silvering, some burnished and some not.

DESIGNED BY *H. S. GOODHART-RENDEL*



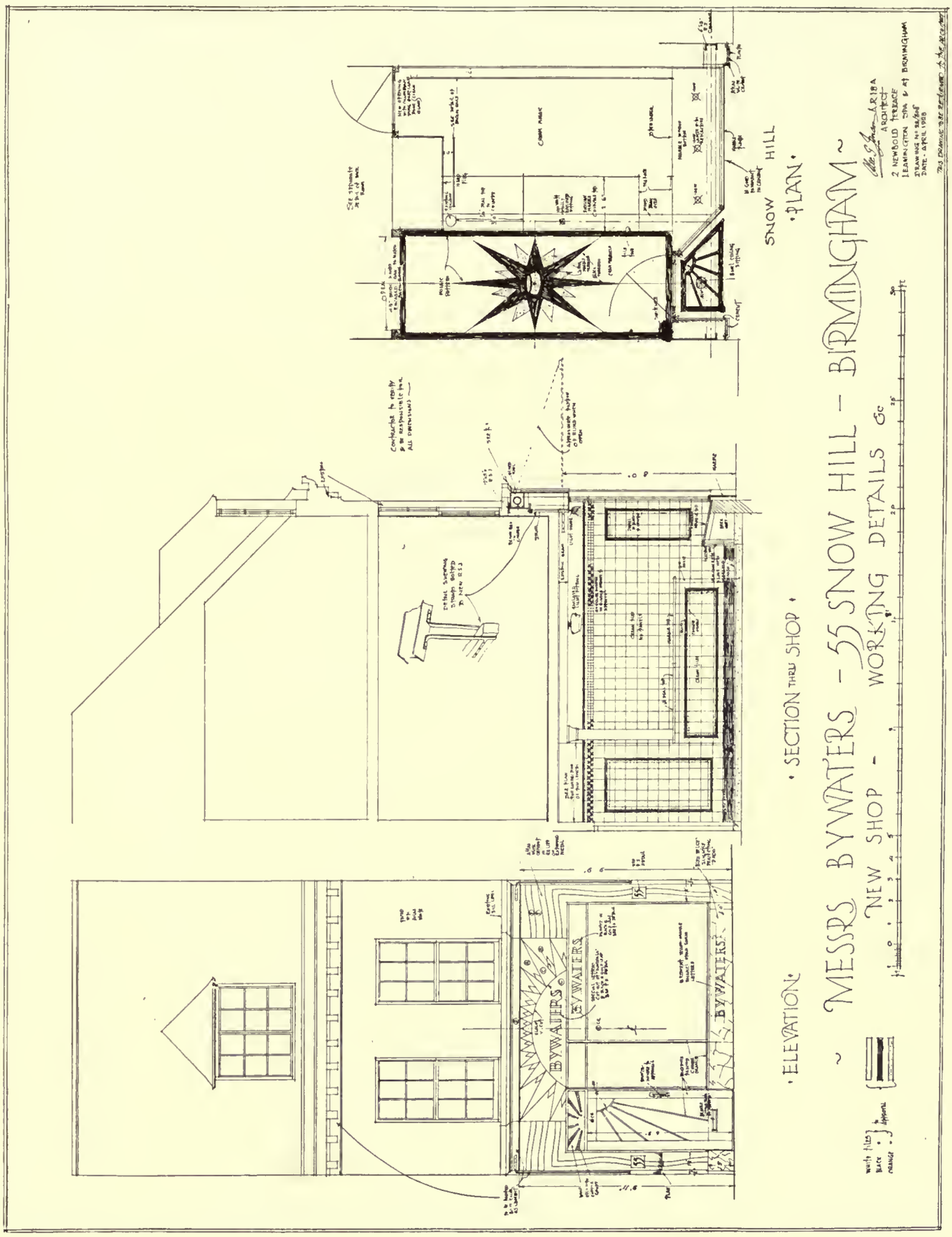
AN ALTAR CROSS AT ST. THOMAS' CHURCH, NEW GROOMBRIDGE, SUSSEX



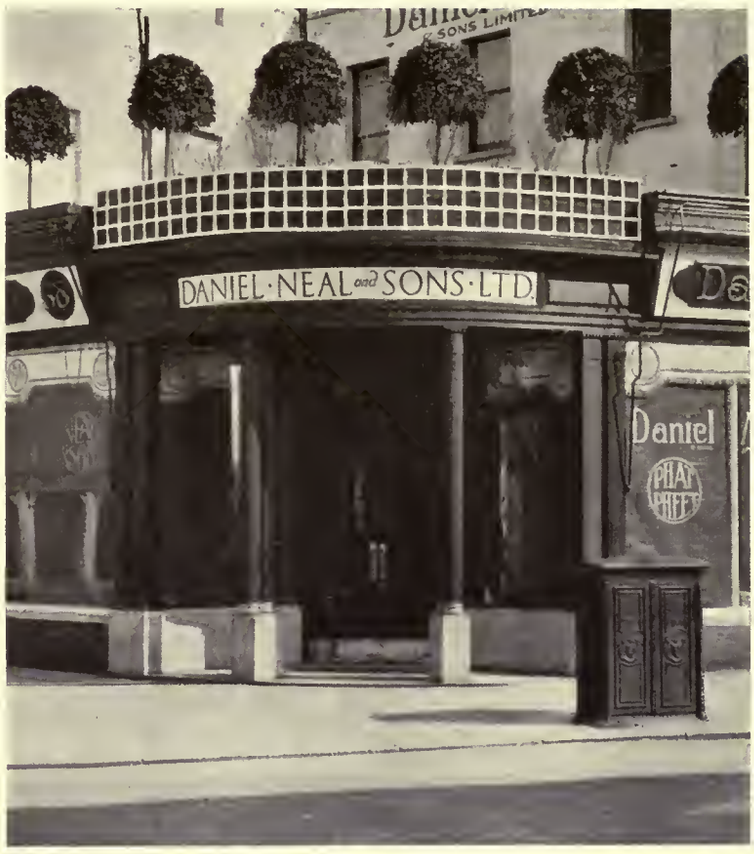
MESSRS. BYWATERS' SHOP FRONT,
SNOW HILL, BIRMINGHAM

DESIGNED BY *ALEC G. JENSON*

The premises are very old, and the requirements of the new shop were that it was to be modern in design, attractive and striking in colour without being blatant, and that it should harmonize with the charmingly proportioned Georgian windows and superstructure which have been left intact. It was also decided that the design of the shop should embody the "spirit" of the new trade *motif* or device recently adopted by Messrs. Bywaters, the principal features of which are a pointed star or sun in conjunction with a series of wavy lines and a pork pie—the whole design being in chrome-orange and black. The fascia and pilasters are modelled Atlas White cement, cream coloured with yellow sand, and the upper wall is faced with similar material. The blind rail, forming part of the design, and the existing wooden cornice at roof level have been painted to match the cement. The woodwork of the door, fanlight, and sashes are painted brilliant chrome-orange, the same colour as the vans. The plinth is black, veined white, "Belge Bleu" marble, and the plinth lettering is brilliant enamel in yellow toned to orange. The French or modern type lettering on the fascia was specially designed and is painted black and gold leaf, as is also the transome lettering on the glass. The sunblind is orange holland with the design in black.



MESSRS. BYWATERS' PREMISES, SNOW HILL, BIRMINGHAM

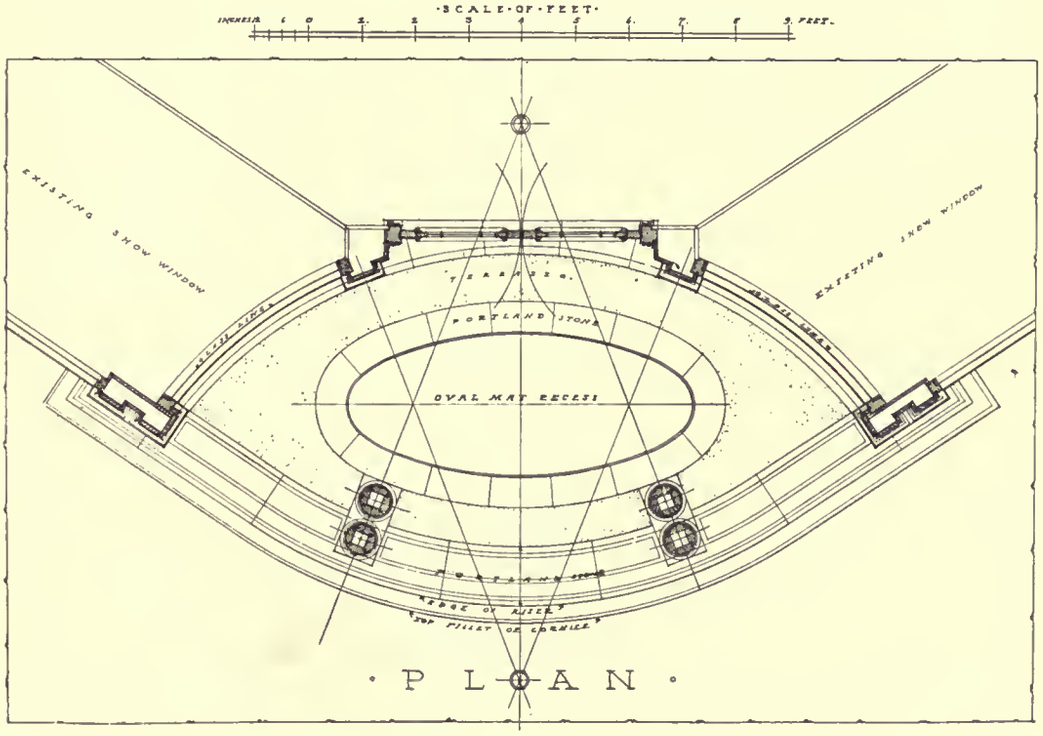


A SHOP ENTRANCE IN
EDGWARE ROAD, LONDON

DESIGNED BY *W. NASEBY ADAMS*

This is a very successful treatment of a corner entrance where the architect was happily not encumbered with a heavy superstructure. The delicately fluted Adam columns are well proportioned and well spaced, and the semicircular entrance with recessed doorway is decidedly inviting. The stone bases might, perhaps, have been preferably carried out in wood, as the change of material gives a rather harsh contrast, especially in the case of the isolated columns. The lettering in the fascia is clear and refined. The plan on the succeeding plate shows an oval mat recess, but in the ceiling there is also a subtly detailed sky-light of a similar outline. Unfortunately the same treatment has not been extended to the windows on either side of the entrance.

· E L E V A T I O N ·



· P L A N ·

A SHOP ENTRANCE IN EDGWARE ROAD, LONDON

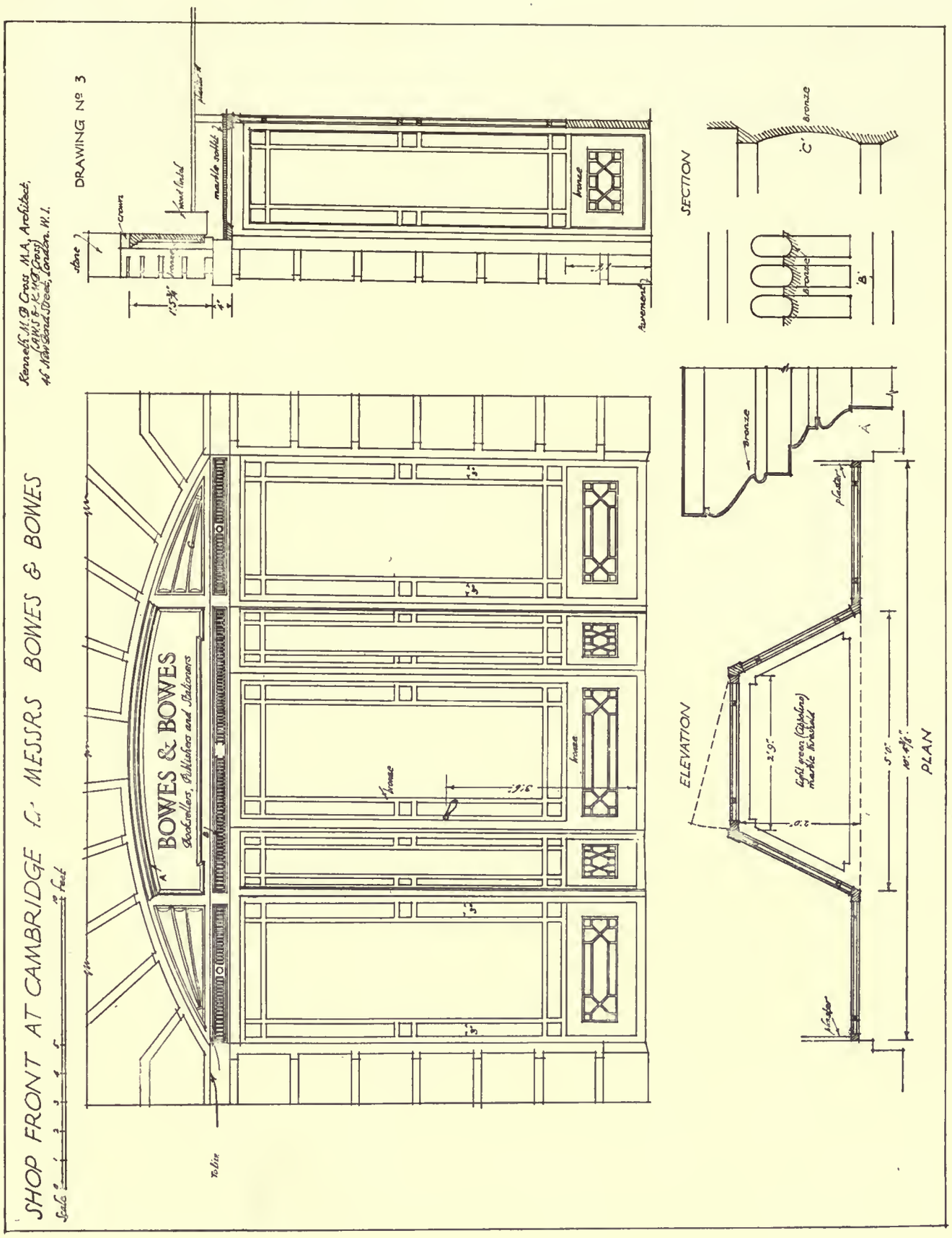
A BRONZE SHOP
FRONT AT CAMBRIDGE

DESIGNED BY *KENNETH M. B. CROSS*
(A. W. S. & K. M. B. CROSS)

In the treatment of the shop front the existing low stone archway has been retained and the stone imposts have determined the horizontal line, enriched with fluting, which forms the head to the doorway opening and to the windows. The entire shop front is constructed in bronze without hardwood cores, and an inscription of cream-white enamel lettering has been inserted in the moulded and pedimented tablet above the doorway. The moulded bronze fan treatment on either side of the inscription tablet is reminiscent of the work of the Brothers Adam.

Additional show space for books is gained by recessing the entrance door, which also is of bronze without hardwood cores, and is automatically self-closing by means of a floor spring. The entrance threshold is of cipollino (light green) marble, with white marble surround, and the small ceiling is also designed in the same material. Chippendale sashing has been taken as the *motif* for the decorative panel treatment of the outside of the stall-boards.

The patent adjustable bookshelves are of plate-glass with specially made end-pieces to keep the books in position.


SHOP FRONT AT CAMBRIDGE for MESSRS BOWES & BOWES
Kenneth M. B. Cross, M.A., Architect, (of W.S. & K.M.B. Cross) 46 Mansfield Street, London, W.1.
DRAWING No 3
BOWES & BOWES
Booksellers, Publishers and Stationers
bronze
SECTION
ELEVATION
PLAN
Light green (Alpine) marble threshold
Scale

A SHOP FRONT AT CAMBRIDGE

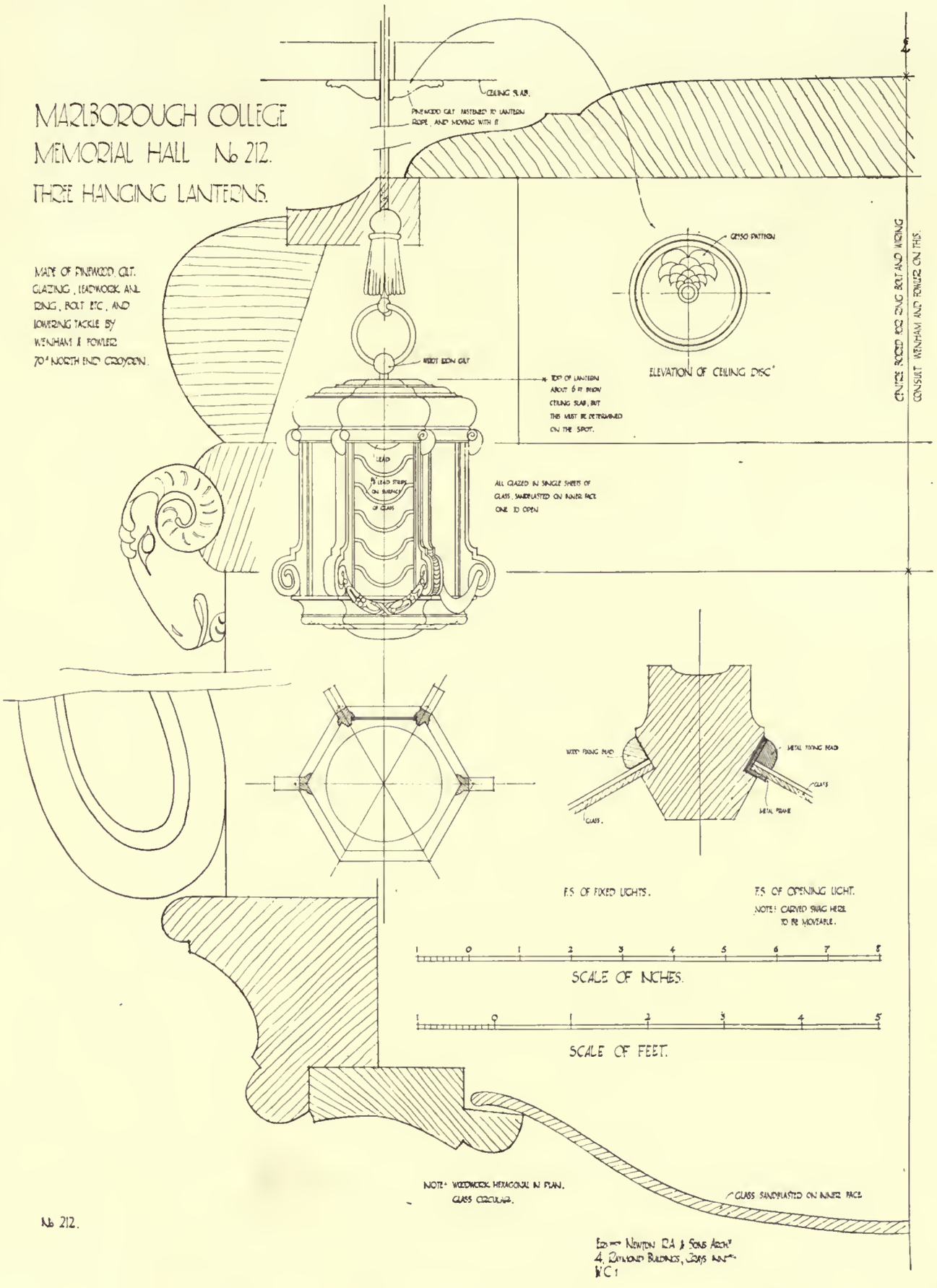
A HANGING LANTERN IN THE MEMORIAL HALL AT MARLBOROUGH COLLEGE

There are three of these lanterns hanging from the ceiling of the auditorium. They are made of pine-wood, gilt. The hanging wreaths are carved wood. The little rams' heads are of cast bronze. The glazing bars are of lead. The glass is obscured, a milky white.

They are hexagonal in plan. The design of the lower part was altered in execution from a bowl to a six-sided figure, with two drops.

The lanterns hang by chains, wrapped in gold braid, and at the junction with the ceiling is a moulded disc, concealing the hole. They can be lowered for cleaning purposes.

DESIGNED BY *WILLIAM G. NEWTON*

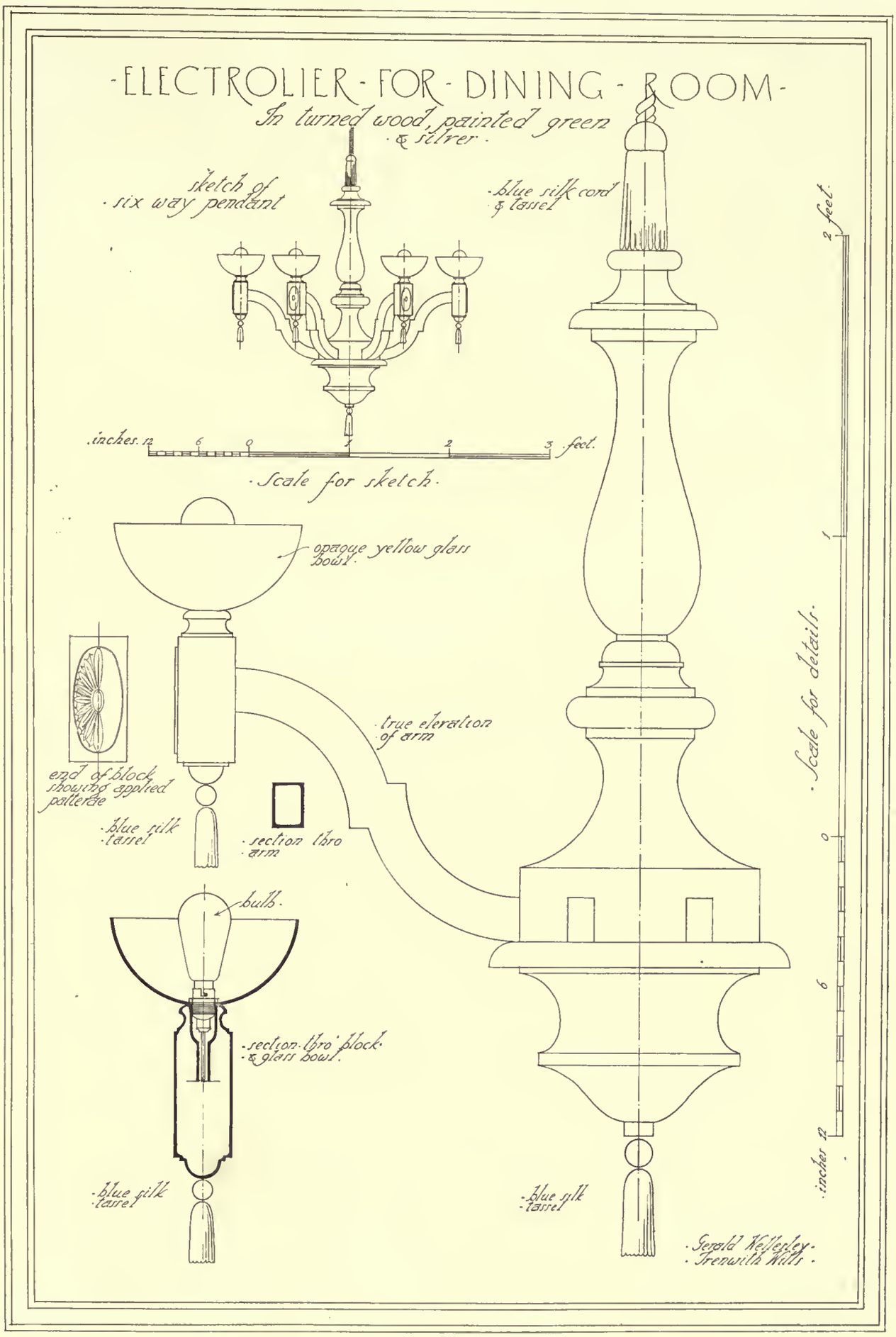


A HANGING LANTERN IN THE MEMORIAL HALL AT MARLBOROUGH COLLEGE

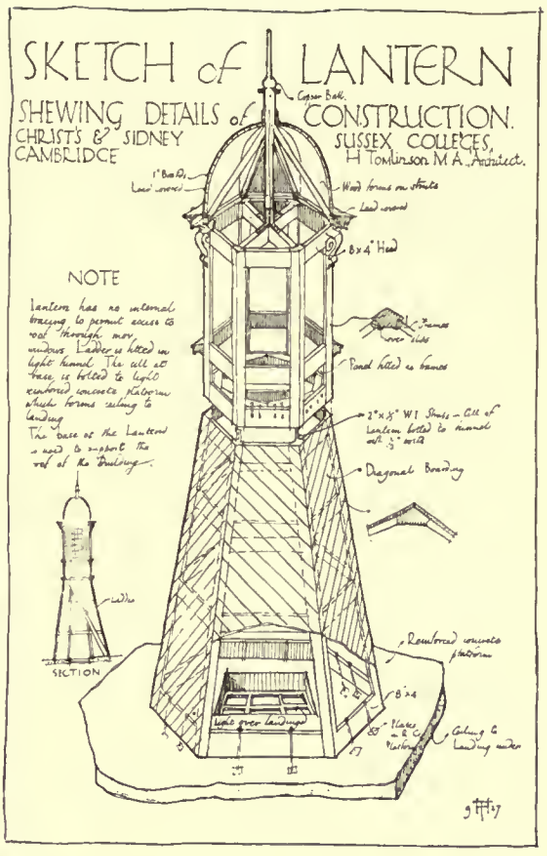
AN ELECTROLIER
FOR A DINING-ROOM

DESIGNED BY *LORD GERALD WELLESLEY & TRENWITH WILLS*

The electrolier is made of turned wood which has been painted in green and silver. At the end of each arm the light is supported by a wooden block with applied patteræ. The bowls of the lights are of opaque yellow glass, and the tassels below are of blue silk.



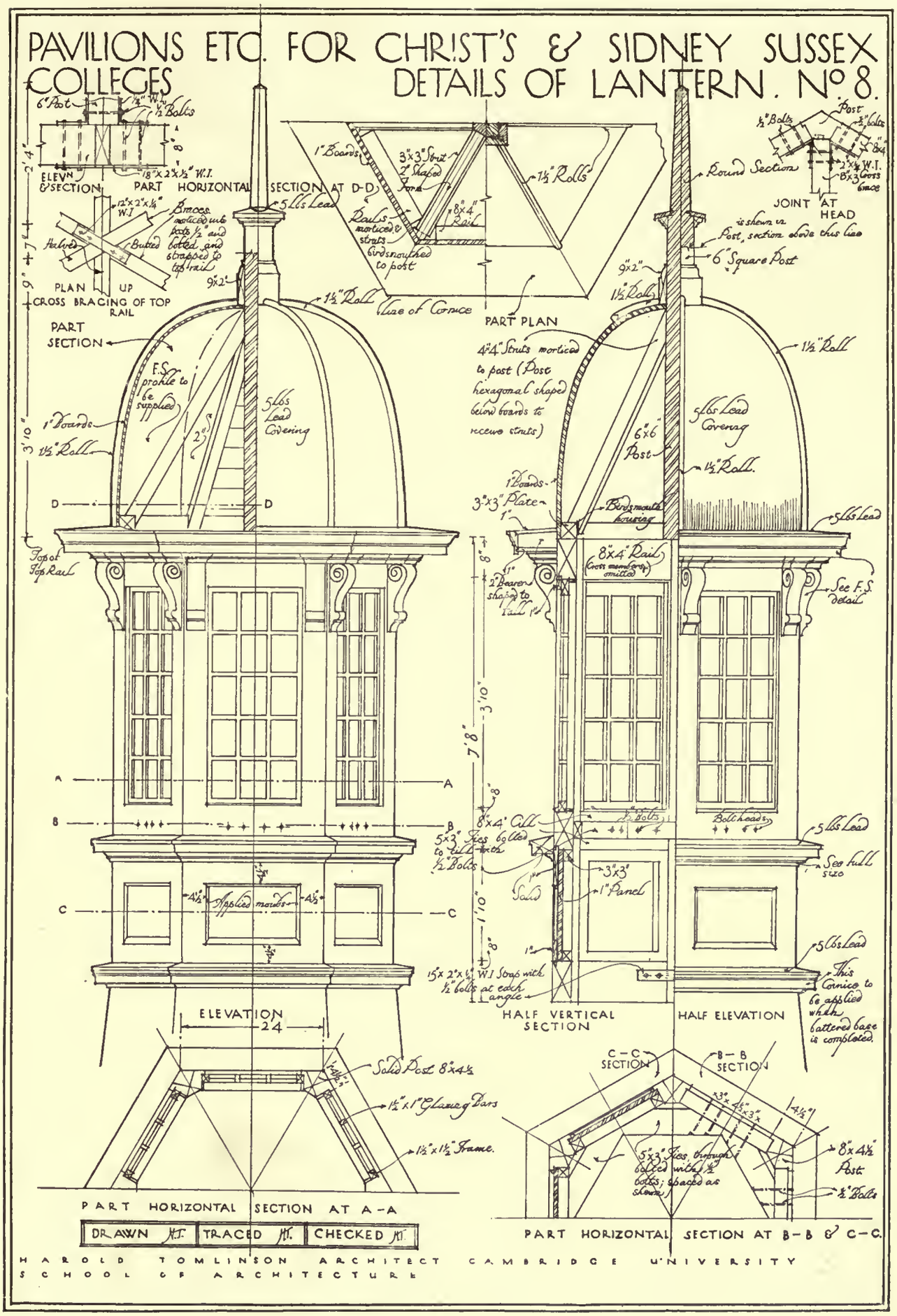
AN ELECTROLIER FOR A DINING-ROOM



THE LANTERN TO THE PAVILION FOR CHRIST'S AND SIDNEY SUSSEX COLLEGES, CAMBRIDGE

DESIGNED BY *HAROLD TOMLINSON*

The lantern is built in an unusual way and has no internal cross-bracing, so that access to the roof is readily gained by means of the removable lights, a ladder forming a stiff girder and the roof being supported on this instead of carrying it, as is the normal practice. The ceiling of the first floor, for 5 ft. outside the limits of the base of the lantern, is made of reinforced concrete, and on to this the sill is bolted; in this way the weight is distributed over many walls, and, through them, transmitted to the concrete raft on which the building stands. The large roof space over the pavilion is used for the storage of nets *unrolled,* so that their deterioration is prevented.

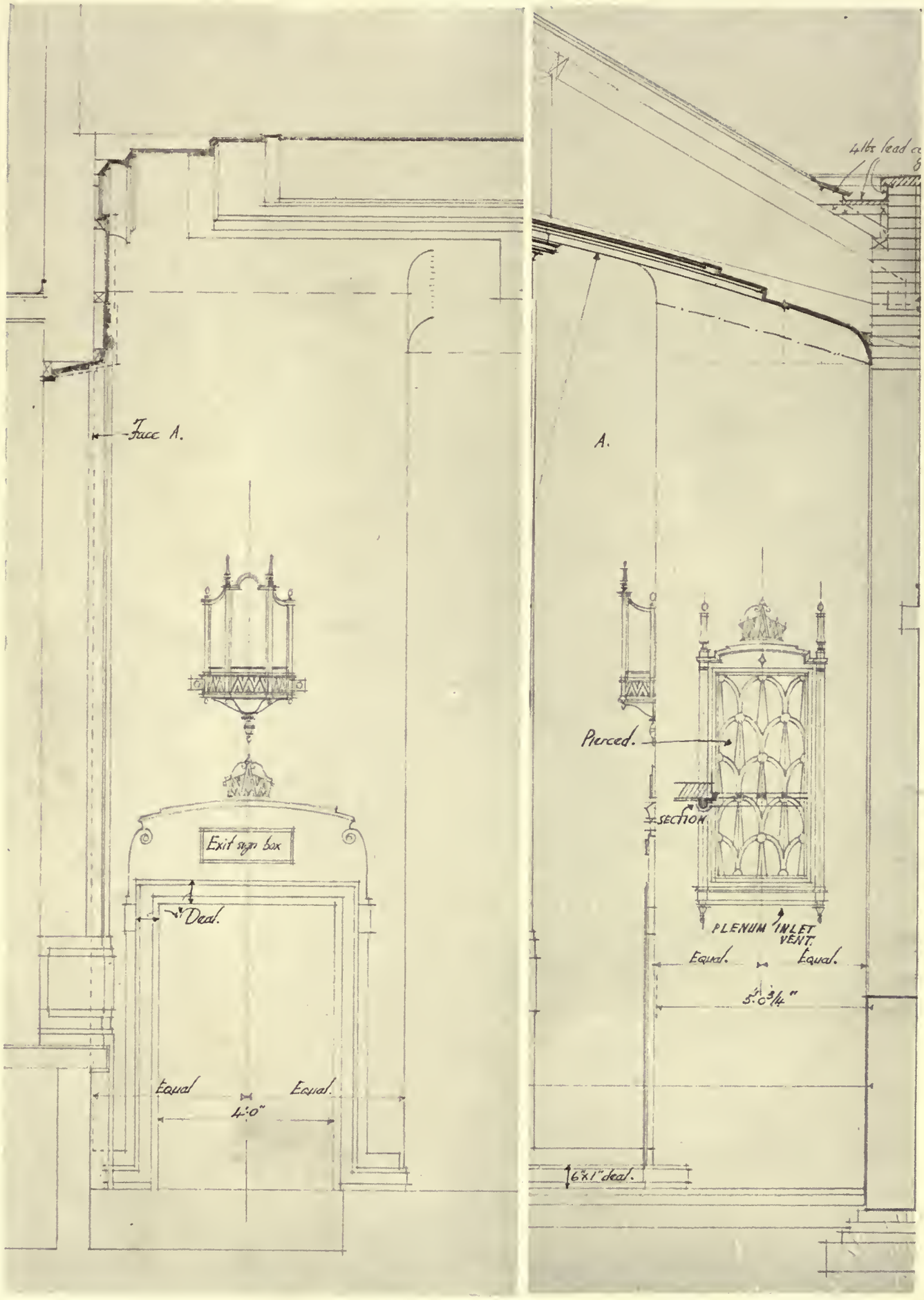

PAVILIONS ETC. FOR CHRIST'S & SIDNEY SUSSEX COLLEGES
DETAILS OF LANTERN. Nº 8.
PART HORIZONTAL SECTION AT D-D
PART PLAN
PART SECTION
PLAN UP CROSS BRACING OF TOP RAIL
JOINT AT HEAD
HALF VERTICAL SECTION
HALF ELEVATION
ELEVATION
PART HORIZONTAL SECTION AT A-A
C-C SECTION
B-B SECTION
PART HORIZONTAL SECTION AT B-B & C-C.
DRAWN H.T. TRACED H.T. CHECKED H.T.
HAROLD TOMLINSON ARCHITECT CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE

A LANTERN TO A PAVILION AT CAMBRIDGE

AN EXIT DOOR AND VENTILATING GRILLE, NEW CINEMA, BEACONSFIELD

DESIGNED BY *LEATHART & GRANGER*

This illustration shows the head of the exit door on the left of the proscenium arch with the light fittings above it, and, on the return of the angle, one of the ventilating grilles through which the warm air is pumped into the auditorium, the impure air being sucked out by extractor fans in the roof.



AN EXIT DOOR AND VENTILATING GRILLE, NEW CINEMA, BEACONSFIELD

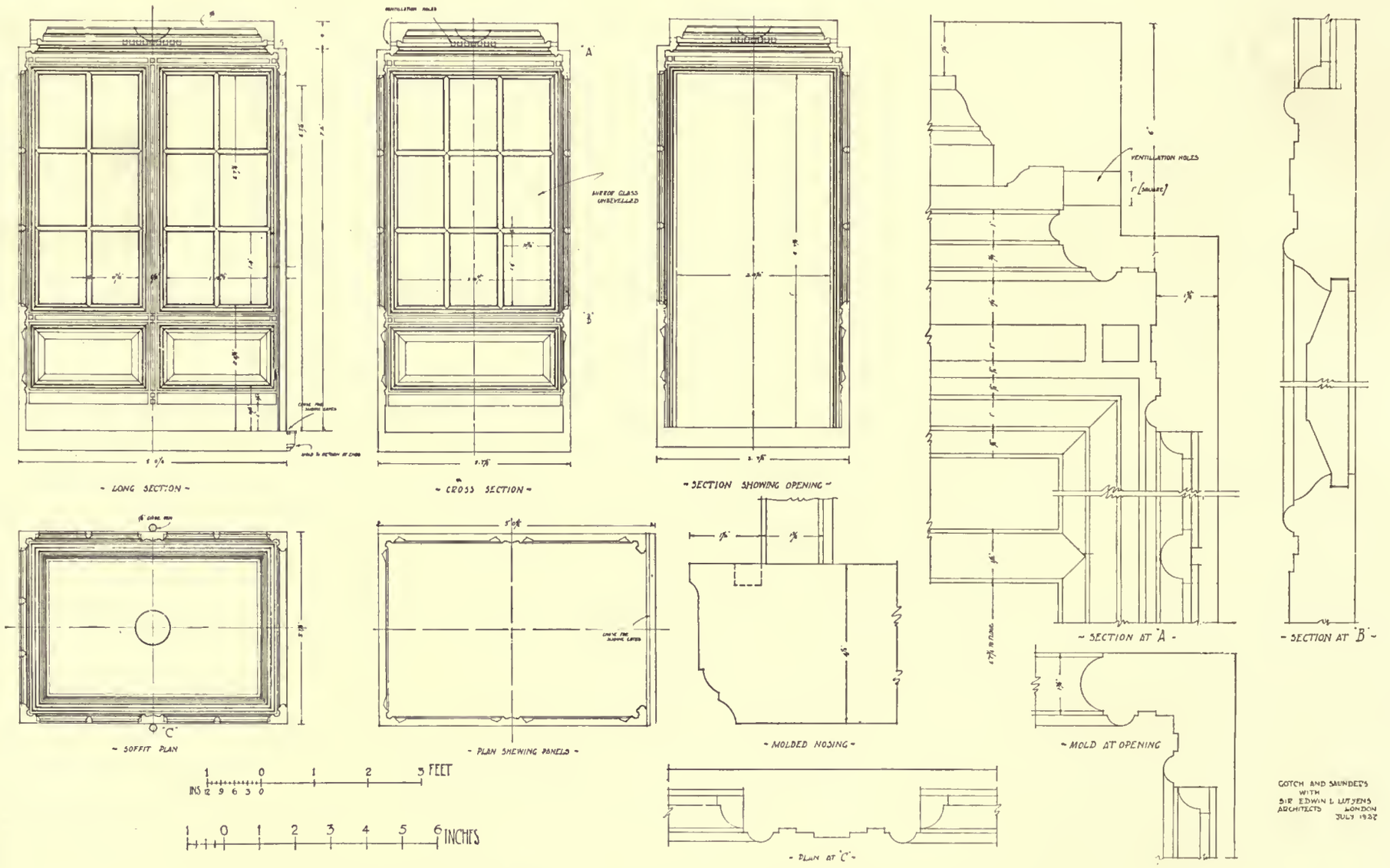
A LIFT-CAR AT THE MIDLAND BANK
HEAD OFFICES, POULTRY, LONDON

DESIGNED BY *GOTCH & SAUNDERS*
in association with *SIR EDWIN LUTYENS*

The walls are panelled with mirrors, the back being divided into nine panels, and the sides into two groups of six. The mirrors themselves are flat and have unbevelled edges. The mouldings are all simple and direct in section. The method in which the ventilation has been incorporated is clearly indicated on the drawing on the next page, and is worthy of notice.

MIDLAND BANK LIMITED New Head Offices
DETAILS OF CARS TO LIFTS NOS 2&3

DRAWING NO 255.


- LONG SECTION -
- CROSS SECTION -
- SECTION SHOWING OPENING -
VENTILATION HOLES
- SECTION AT 'A' -
- SECTION AT 'B' -
- SOFFIT PLAN -
- PLAN SHEWING PANELS -
- MOLDED NOSING -
- MOLD AT OPENING
- PLAN AT 'C' -
1 0 1 2 3 FEET
INS 12 9 6 3 0
1 0 1 2 3 4 5 6 INCHES

GOTCH AND SAUNDER'S
WITH
SIR EDWIN L. LUTYENS
ARCHITECTS LONDON
JULY 1932

PLATE 80

A Lift-Car at the Midland Bank Head Offices, Poultry, London

NA
2840
M64

Modern architectural details

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